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EDITOR'S NOTES

By Steven T. Jones
steve@sfbg.com

When a crowd of less than two dozen people watched an eight-foot wooden man burn on Baker Beach during the Summer Solstice of 1986, could any of them have possibly imagined that the ritual would repeat itself 25 years later in Nevada's Black Rock Desert before a sold-out crowd of more than 50,000 people?

Even if man-builder Larry Harvey could have dreamed that big and strangely — and, most assuredly, he did not — it's even harder to imagine the dimensions, staying power, and creativity of the massive temporal city that has formed up around the Man, Black Rock City, or the impact that it's had on the hundreds of thousands of people who have cycled through it.

I first attended Burning Man in 2001, when the event was half its current size and when the country's sociopolitical landscape was about to undergo a profound and lasting change, with 9/11 and the launching of a war in Afghanistan that continues to his day. It is against that backdrop that this culture — with its core values of self-expression, communal effort, and rejection of commodification — has flourished.

I've had the privilege of closely covering Burning Man and its many leaders and luminaries continuously since 2004, when I launched a long series of Guardian articles that later evolved into my book, *The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture* (2011, CCC Publishing), so I've had plenty of time to ponder what has always seemed to me the central question: Why?

Why do so many people devote so much of their time, energy, and resources to preparing for the pilgrimage to the playa? And we're talking months worth of work, in drab workspaces around the Bay Area, sacrificing other social

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

From the files of...

THOMAS FRIEDMAN, PRIVATE EYE

I WAS IN MY OFFICE THINKING UP PITHY NEW **METAPHORS** WHEN A DISTRAUGHT-LOOKING MAN BURST IN...

THE POLITICAL PROCESS IS LIKE A DINER WITH ONLY ONE THING ON THE MENU--**BALONEY SANDWICHES!** AND IT'S CALLED THE "TOO MUCH BALONEY DINER!"

GET IT? "TOO MUCH BALONEY?"

MISTER FRIEDMAN--I NEED YOUR **HELP!**

YOU SEE, WHEN I UNLOCKED MY OFFICE THIS MORNING, I REALIZED SOMETHING WAS **MISSING--**

YOU MEAN A **VIABLE THIRD PARTY** WHOSE CENTRIST POLITICS EXACTLY MIRROR MY OWN?

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ER--THAT'S NOT--

I RUSHED OUT TO CONSULT WITH ONE OF MY USUAL **SOURCES...**

TELL ME, DRIVER--DO YOU SENSE A WIDESPREAD THOUGH UNARTICULATED YEARNING FOR A SELF-STYLED POST-PARTISAN LEADER WHO VALUES COMPROMISE FOR THE SAKE OF COMPROMISE ABOVE **ALL ELSE?**

UH, WELL--DOESN'T THAT DESCRIBE THE PRESIDENT WE ALREADY HAVE?

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NEXT, I RACED TO THE SWANKY OFFICES OF A **HEDGE FUND MANAGER** I KNEW!

THE **REAL** PROBLEM WITH POLITICS IS ALL THE **DISAGREEMENT!** IF POLITICIANS WOULD STOP **ARGUING**, THEY COULD WORK TOGETHER--TO GET THINGS **DONE!**

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UH--SURE, TOM. WHAT-EVER YOU SAY.

WHEN I GOT BACK TO THE OFFICE, MY CLIENT WAS **GONE...BUT BEFORE LONG--**

MISTER FRIEDMAN--I HAVE A **PROBLEM--**

--THE LACK OF A THIRD PARTY WHOSE CENTRIST POLITICS PRECISELY MIRROR MY OWN?

NOT TO WORRY--I'M **ALREADY ON THE CASE!**

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Is Rec-Park really broke?

By David Looman

OPINION The senior staffers at the Recreation and Park Department routinely cry that the department is poor and going broke. Is it possible they are lying?

Conspicuously lacking in discussions of Rec-Park funding is any kind of hard data about how well or poorly San Francisco Rec-Park is really funded. Whether it's the mainstream media, the alternative press, or our elected representatives on the Board of Supervisors, nobody seems to know how our park system compares with other park systems in California or the U.S.

And nobody seems to want to check up on Rec-Park's sad-sweet story.

This lack of real information is particularly surprising, since the data is readily available. Every year, the Trust for Public Land, a well-respected, San Francisco-based park advocacy organization, conducts a meticulous and comprehensive survey of how well recreation and park systems across the country are being funded. The survey is always available on the Web, at www.tpl.org.

Surprise!

In the TPL's 2000 book, *Inside City Parks*, by Peter Harnik, San Francisco was among the three best-funded systems, measured either per acre or per resident. In every annual survey after that, San Francisco continued to rank in the top three, until 2006. In 2006, the TPL found San Francisco to be the best-funded park system in America.

That's right, the best-funded department in the entire U.S.!

This year's survey, based on the 2008 figures, has changed its methodology a bit, and expenditures are no longer calculated per acre. With the new methodology,

CONTINUES ON PAGE 6 »

Step up and save CCA

EDITORIAL Two things became abundantly clear at the San Francisco Public Utilities Commission meeting July 26th: The Community Choice Aggregation program is off track — and General Manager Ed Harrington has no interest in making it work. The supervisors need to move aggressively to save CCA.

Since 2007, when a draft implementation plan was released, the goals of the program — which is supposed to offer a cleaner alternative to Pacific Gas & Electric Co. — have shifted fairly dramatically. No longer does the plan seek to meet PG&E's rates. It won't be aimed at the entire city to start. And the PUC is putting most of its effort into a short-term contract to buy green power from Shell Energy North America — and all-but ignoring the more important moves to build a publicly owned energy-

generation infrastructure.

CCA, which allows cities to buy power in bulk and resell it to customers, is a step in the right direction. The program now before the PUC would put San Francisco in the public power business — to a degree. But as the financial projections for the program demonstrate, the real savings and the real revenue won't come until San Francisco replaces PG&E as the owner and operator of the local grid. A full-scale public power system would allow the city to both increase renewable power and cut rates — and would bring hundreds of millions into the treasury in the process (see "Mud Money," 6/26/08).

Still, CCA offers many benefits — including the chance for the city to build local renewable energy facilities. And that's where the PUC's efforts ought to be focused.

During discussion of the pro-

posed contract July 26th, Harrington was largely negative and talked repeatedly as if he didn't think the original program could work. He kept saying that renewable power was more costly (true, today — but not after the city starts building its own facilities). He said that the goals the "advocates" (who include a majority of the Board of Supervisors) have demanded were unrealistic. And most of the commissioners seemed clueless.

That's a terrible way to launch one of the most important environmental and financial initiatives in modern San Francisco history. Marin County is already well on the way to creating a working CCA system. Other counties are moving forward. And San Francisco, the only city in the nation with a federal mandate for public power, can't get its civic act together.

The supervisors need to get

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EDITOR'S NOTES

CONT>>

and economic opportunities and sometimes even their sanity. Why do they do it, and why do so many burners find that experience so transformative?

There are, of course, the obvious answers. There's the mind-blowing art pieces, which seem to get more ambitious and innovative each year. It's also the greatest party on the planet, a truly 24-7 city with engaged citizens exploring endless options, all offered for free. Then there's the surreal setting, the DIY spirit, the gift economy, the experiments in urbanism and community, its smoldering sensuality, and an endless list of other appeals.

And that's all great, but I've come to believe that there's something else at the core of the question: Why do we do this? We do it because we have to, because we can't think of any sane way to respond to the insanity of modern American life. So we pursue our mad visions, and organize our lives and social circles around that pursuit, collectively building a fake, doomed city in the desert that seems to us so much more real and authentic and purposeful than anything the default world is providing.

We do it because it's become our home, a place that is now an important part of who we are. And we at the Guardian hope the burners among you find some useful tidbits in our first-ever playa prep guide. **SFBG**

CCA

CONT>>

involved, quickly. The Local Agency Formation Commission, which is overseeing this project, should haul Harrington in for a hearing as soon as possible. Among other things, the LAFCO members should ask why Harrington is so determined that the project won't work; why his proposal is geared to a small number of residents and businesses who would face higher rates for power; and what his plans are to create a local energy generation infrastructure that over the long run would be dramatically cheaper and greener than anything PG&E (which has been in the background here trying to undermine CCA) will be able to offer.

The problems with CCA

reflect the immense challenges of putting this program in the hands of a commission a majority of whose members were appointed by a mayor who opposed public power, managed by someone who has never supported municipalization efforts. Harrington and the SFPUC appear to be setting CCA up to fail. The supervisors need to step in before that happens — and every candidate for mayor needs to be pushed to publicly support CCA and make this an important campaign issue. And they need to promise that they'll appoint people with real public power credentials who will replace Harrington and shake up the next PUC. **SFBG**

REC-PARK

CONT>>

San Francisco has slipped a bit. The city is now only the fourth best funded park system in the country for cities with populations larger than 500,000, and the sixth best for cities over 250,000.

For operating expenditures (total budget minus capital spending) San Francisco is the fourth best funded among all cities. We don't have as many capital expenditures as, say, Seattle, whose newer park system is still growing.

The question of where that money goes is another matter. I think I can offer a few suggestions about what happens.

Problem number one is the long and glorious history of absolutely incompetent management, particularly in the last 15 years, under the administrations of mayors Willie Brown and Gavin Newsom. Second is that longstanding Rec-Park Department practice of ignoring and rejecting any public input, including factual input, from people who actually use and know the parks. This has led to a number of costly mistakes.

The department has more ethically dubious faults too—the wages spent organizing so-called “public support” for some of its unpopular projects; more wages spent having employees testify about what a great job the department is doing, etc.

The department presently is trying to privatize everything within reach. Its poor-mouth rational for doing so is false. It's time we all faced the fact that Rec-Park isn't giving us the whole truth. **SFBG**

David Looman is a longtime San Francisco political consultant and parks user.

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From homemade Kombucha to gourmet pizza, the Underground Market was a foodie's playground before it was shut down.

PHOTOS COURTESY OF ISO RABINS

The foodie crackdown

Regulators shut down Underground Market, triggering debate over permits and food safety

By Claire Mullen
news@sfbg.com

Yet another blow was dealt to the San Francisco's free-thinking food scene on June 11 when the final Underground Market was staged by ForageSF, at least for the time being. The market was shut down by the San Francisco Department of Public Health (SFPDH) in a clash between small-time food businesses and city officials over permitting and regulatory issues.

"I was ready for this for a while," ForageSF founder Iso Rabins told us. "I thought someone would show up eventually to say something about this, and now they have."

Rabins began the Underground Market in 2009 as a monthly venue for food entrepreneurs to share their goods without financial and bureaucratic red tape. It's basically a farmers market without the permits, fees, and commercial kitchen requirements that add thousands of dollars to the cost of staging an event. Throw in live music, drinks, a little subversive thrill, and you've got a gathering that has proven enormously popular.

Until now, the market has operated as a private event. It is held in a private space and attendees are required to sign a membership form and pay a \$5 entrance fee. It's become a huge draw for foodies, with 1,500 to 3,200 patrons per event, according to Rabins, so the state government got wind of its largely unregulated operations.

Alicia Saam, the temporary events coordinator with SFPDH, says her department was asked by state officials to observe the market. It's now too big to be considered private, she says, so it must adhere to health code and public safety regulations just like any other public event.

"One of the things that differentiate private versus public events is how much advertisement goes out there," Saam said. "Something that is advertised and has grown big enough to have a following, that becomes a concern for us as a public event."

Without official oversight, rules are bound to be broken. As with any novice venture, mistakes are made. When officials came to the Underground Market, they saw some vendors acting more like friends at a house party than

professional food vendors, which is the complicated line that the market tries to toe.

"We observed operators and vendors eating and then handling the food, and that's a huge contamination hazard for us," Saam said. "They weren't washing their hands before continuing food service, nor did they have a hand-washing set-up right there at their booth. There looked to be temperature issues as far as some of the food that was being stored, such as protein foods, sausages, and dairy. Some foods were not protected but were displayed on the table uncovered. People come up and they're excited and curious, there's a lot of creativity there, so they're hovering over the food and possibly contaminating it with all sorts of things. The source of food, such as the kitchen where the food is coming from, needs to be an approved space where there are no animals, or cats like in some homes. It needs to be a commercial space that is properly cleaned and sanitized."

According to the U.S. Center for Disease Control, one in six Americans get sick each year from eating contaminated food.

Salmonella infection is of particular concern because food can be contaminated anywhere from the fields to kitchen surfaces.

The SFPDH has already allowed the Underground Market to operate unregulated for more than a year without any reported food illnesses, but Rabins is quick to agree that these health concerns are real.

"I do believe that these issues of health are important, and although I feel that all the vendors at the market are very careful about what they make, we do want to institute some Serve-Safe classes, basic food safety," Rabins says.

He says that on the whole, people cooking small batches pay much more attention to their ingredients and processes than industrial food companies do. Rabin said that while the country's food safety system works pretty well, it doesn't allow for much locally based innovation in new models for making and sharing food.

"The Health Department's position makes sense because this is the system that has existed, this is the system that they know and that their jobs support, and it's a system that works in a lot of ways. But it's also a system that was really created for industrial processes," Rabins says. "Unfortunately the way regulations work, top-down is one-size-fits-all, but that's just not the way it is."

CONTINUES ON PAGE 10 »

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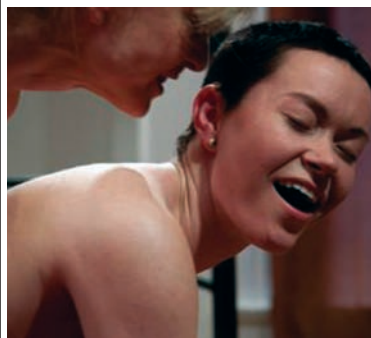


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- Ariel Soto-Suver takes in Emily Wells and the Blank Tapes at Cafe Du Nord

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- > **MEET** the Artist Fellows **Todd T. Brown**, multidisciplinary artist, **Kevin Epps**, filmmaker, and theater group **Campo Santo**. In the Kimball Education Gallery from 6–8:30pm.
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Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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Permits CONT.

That gets to the meat of the issue: whether and how much the city should get involved in people's food habits. Where is the line between public restaurants and private homes — and are there ways of creating hybrids of the two? It's an ongoing battle in San Francisco between regulating restaurants (and netting taxes) while still promoting an innovative food industry that attracts locals and tourists alike.

In the past few years, the mobile food truck craze has hit San Francisco with little bits of foodie culture from all over the world. Entrepreneurs say it's too difficult and expensive to start a successful restaurant in SF, so they're trying small-time pop-ups instead.

At first they went unregulated, but now laws define what they can sell, the permits they need, and limit their mobility. Permits are expensive too, starting at \$1660 for initial basic coverage, which is why Rabins says the Underground Market provides an additional support for motivated locals. As city officials have closed big budget deficits year after year without any substantial increases in general tax revenue, fees and permit costs have risen substantially in recent years.

According to Rabins, getting the Underground Market up to code means, "getting all the vendors commercial kitchen space, making them get catering licenses, which is around \$600, making them pay for vendor event permits, which is \$140 per event, and then I would have to buy a sponsor permit which is another \$1200 per event plus event insurance plus, plus, plus all these things that would essentially destroy the spirit of the event. It would make the bar way too high."

Tightening the membership rules is another option, such as making people sign up weeks in advance or requiring member cards. Richard Lee, the director of environmental health regulatory programs at SFPD, says that regardless of the vendor's complaints, the regulations must be met.

"We think that these are reasonable options," Lee said. "Anyone who is going to sell to the public needs to meet certain requirements, and unfortunately some of those requirements are going to be costly.

They have to pay for permits and whatever those permits cost they're going to have to pay."

Until some agreement can be reached, the Underground Market won't be operating, and San Franciscans will have to find their fix at the numerous above ground markets and restaurants. Lee says that he hopes that the market meets city demands, and soon, as this kind of entrepreneurial innovation is essential to a thriving food economy.

"We do encourage the micro-enterprises, and there are possible ways to have that started in San Francisco," Lee said. "It is possible that there may be legislation in the future that might be supported by the Board [of Supervisors] to make it easier for them to get permitted, so there are things that can be done. For us, though, it is food safety and public health that are the most important things."

But Rabins is already looking far beyond just the small market model.

"They just want to make it another farmers market," Rabins said. "I'm not interested in running another farmers market. There are plenty of farmers markets around and people who have been doing them for years and know how to do them."

He also isn't interested in conforming to the pre-set expectations and sees the motivation behind the market taking it to new heights. In addition to reopening, he says that ForageSF has secured a kitchen space for helping entrepreneurs launch their small businesses and host public classes.

"We are going to hopefully have a rooftop garden with a movie screen, a retail space in front that sells products being made in the kitchen by vendors, and possibly a small-scale brewery in back," Rabins said.

He is also reaching out to other similar market organizers, such as some in Los Angeles, to brainstorm ways to make this business model more acceptable across the country. He says they are in the initial phases of creating a model that is reproducible for others who want to start their own markets.

Once again, in the place where the organic food movement first bloomed, people are coming together to create new interactions between producers, consumers, and their food. **SFBG**



ALERTS

By Oona Robertson
alert@sfbg.com

WEDNESDAY, AUGUST 3

District Attorney Debate

San Francisco district attorney candidates Sharmin Bock, David Onek and George Gascón will discuss civil rights and criminal justice reform in this public debate. Topics will include immigration, police misconduct, impact of justice system on communities of color, and alternatives to incarceration. Criminal justice evolution under AB 109, a bill that authorizes the relocation of state prisoners into local jails, will also be discussed. 7-9:30 p.m., free
African American Art & Culture Complex
762 Fulton, SF
www.facebook.com/event.php?eid=149905381753400

FRIDAY, AUGUST 5

From Hiroshima to Fukushima

On August 6th and 9th in 1945, the deadly World War II nuclear bombings of Hiroshima and Nagasaki took place. More recently, the Fukushima nuclear power plant disaster, a result of the March earthquake and tsunami, threatened the people of Japan with radioactive contamination. Geo-physicist Leuren Moret, who wrote an article in 2004 predicting an impending human-made nuclear disaster in Japan, will be speaking about it at this commemoration of the Hiroshima and Nagasaki bombings. Moret will discuss the catastrophe and who is responsible for it, including General Electric and the US government. 7-9 p.m., donation requested
Redstone Building
2926 16th St., SF
www.nonukesaction.wordpress.com

SATURDAY, AUGUST 6

SlutWalk SF Bay

Slut Walks began in Toronto, Canada in reply to a police officer suggesting 'women should avoid dressing like sluts' in order to stay safe from sexual assault, and have spread around the world. The walks demand respect and an end to sexual assault, and are attended by individuals both conventionally and suggestively dressed. The first-ever San Francisco edition will begin at Dolores Park and travel through the Mission to the Castro. All ages and gender-identifications and attire are welcome. 2-5 p.m., free
Dolores Park
Dolores and 18th St., SF
www.slutwalksfbay.org

Writers With Drinks

This booze-fueled monthly event was started by local author Charlie Jane Anders in 2001. This month's edition of the unconventional reading and show features science fiction author Ted Chiang and dominatrix and memoir author Melissa Febos. Chiang, author of novel *The Lifecycle of Software Objects*; Febos, author of *Whip Smart*, about her professional dominatrix career; and Konstantinou, author of *Pop Apocalypse: A Possible Satire*, will all read. This spoken word variety show raises money for local causes. The Make Out Room 7:30-9:30 p.m., \$5-10 sliding scale
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www.writerswithdrinks.com **SFBG**

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Developers propose to replace the Concourse Exhibition Center with 674 homes.

GUARDIAN PHOTO BY MIRISSA NEFF

Replacing the Concourse

Huge project in Showplace Square begins
new residential push in the eastern neighborhoods

By Maggie Beidelman
news@sfbg.com

In one of the few remaining San Francisco neighborhoods untouched by gentrification, there is a proposal to demolish the Concourse Exhibition Center and replace the quintessential Showplace Square building with a market-rate residential project, which the developer says will be rental apartments.

This is the first major project in the new Eastern Neighborhoods Plan that will change the light industrial neighborhood where brick and mortar meet interior design, raising questions about whether the development would be sustainable, transit-oriented, and family-friendly.

Home to annual events like the Green Festival and the KPFA Craft Fair, the Concourse is where mom and pop vendors share their wares in an affordable venue — one of the few remaining in the city.

“Since ‘96,” recounted Alan Van De Kamp, director of sales for the Green Festival, “they’ve been trying to sell it, to tear it down. You never know from year to year ... You imagine at some point, somebody’s gonna say it’s time.”

Though nothing has been approved, the current proposal by developer and Concourse owner Bay West Development, first introduced

in 2000, has come the farthest yet. The project will be considered for approval by the Planning Commission once the environmental review process is complete, which could take up to six months. Public comments on the project will be accepted until August 8.

The proposed project contains two sites, one at 801 Brannan Street and one at 1 Henry Adams Street, which would result in a total development of up to 674 residential units, 43,037 square feet of retail space, and 673 parking spaces. Under the city’s inclusionary housing laws, 221 of those units would be affordable (71 to be built on site and 150 dedicated to the city for development). Of the total parking spaces, 166 spaces would replace existing parking spots at the site.

Bay West, developer of the San Francisco Design Center, has owned the Concourse building for 30 years and wants to demolish and rebuild as part of the Eastern Neighborhoods Rezoning and Area Plans, the blueprint for development in a part of the city dominated by working class residents.

That controversial plan was in development for years, during which there was a moratorium on approval of large projects, and it was finally adopted in 2008. It was created to redevelop The Mission, Showplace

Square/Potrero Hill, East SoMa, and the Central Waterfront — 7 percent of the city’s 47 square miles — over 20 years.

“It’s our feeling that the building itself is beyond its use as an exhibit hall and we’re replacing it with housing units,” said Sean Murphy, a partner at Bay West.

The Planning Commission heard the draft Environmental Impact Report for the proposal on July 28. At the hearing, the commissioners expressed interest in seeing the progression of the development, but not all were convinced.

“There is a certain amount of vagueness,” said Commissioner Kathrin Moore. “This EIR is ultimately tempered by the strong policy issues that underlie building in the Eastern Neighborhoods and at this moment I don’t quite see that.”

The proposal has left some questions unanswered, such as, where will the small vendors go to sell their wares? Bay West has suggested exhibition halls like the Cow Palace or Moscone Center, but Green Festival organizers say that isn’t realistic for everyone. “We would lose some of our vendors if we went to Moscone,” said Van De Kamp. “There’s some people that can’t come. A lot of the green economy is about mom and pops. They can’t afford it.”

CONTINUES ON PAGE 12 »

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Concourse CONT. >>

Sue Hestor, a land-use attorney who opposes the development, asked vendors who use the Concourse how important leaving the center would be. "For a lot of people," she said, "it meant the difference for them being viable or not."

It would be a major challenge to move, said Robbie Kowal, the co-director of Sea of Dreams, a huge party and concert that will hold its seventh annual celebration this New Years Eve at the Concourse. "There's the Cow Palace, and the Design Center, but it's not that big, not a place where you can put a proper concert on one side and a multitude of different kinds of spaces [on the other]. The Sea of Dreams' success is attributable to the proper use of the Concourse."

With 125,000 square feet of space that can be split into its west and east halls and a mezzanine, the Concourse building has catered to annual festivals and events for more than 20 years, holding as many as 6,800 people at once.

"There's room for so many different communities in there. We love our home," said Kowal. "It's a really unique and wonderful space."

The redwood frame of the Concourse, accented by glass fronts that allow for natural lighting, used to be a furniture mart and then a fashion and jewelry mart before it was an event center. The project proposal's architect, David Baker and Partners, has already designed many of the new buildings in Showplace Square.

Bay West isn't worried about where the Concourse shows will go. "Most of our shows use less than 20,000 square feet," said Murphy. "The larger shows would go to the 100,000 square foot San Mateo County Event Center."

Tony Kelly of the Potrero Boosters Neighborhood Association says the intention of the plan is to reduce the light industrial area by zoning more of it for residential uses, protecting only about half of it and converting the remainder.

"This is an area where we don't have enough parks, or transit. The project would double the population, and we don't have enough new infrastructure to handle it," he said. "It's essentially a ticking time bomb that the city's going to have to get a handle on at some point, or these residents are going to be miserable."

Though the project would create at least an acre of publicly accessible open space, some residents wonder

if it's enough, and the concern about insufficient transit remains.

"It seems to me that once again there is too much parking near a freeway entrance, inadequate transit that is not likely to improve significantly once the Transit Effectiveness Project [a city plan for improving Muni service] is implemented," said activist Sue Vaughan, who rides her bike at least part way during her commute from the Richmond District to REI at 840 Brannan Street for work.

"This is exactly the kind of place that attracts (commuters)," said Hestor. "There's too much parking. There's crappy transit. It totally undermines any idea of sustainable development."

But at the commission hearing, Commissioner Hisashi Sugaya didn't think Hestor's argument had merit. "Parking is not an environmental impact as far as the city is concerned," he said.

Vaughan says that Muni managers have been absent from several development meetings in the Eastern Neighborhoods area. "No one from Muni was represented on this panel discussion about the Sustainable Communities Strategy," she said, referring to a July 6 meeting convened by the Planning Department to discuss the importance of building housing next to accessible transit.

The Concourse is scarcely accessible by bus lines 10 and 19, but with a growing population in Showplace Square, it wouldn't be enough, says Vaughan. "We're moving forward with all these projects with lots of parking near freeway entrances, which makes it seem like SF is becoming a bedroom community for Silicon Valley. You have an impact on Muni when that happens. With more cars, there's more congestion for buses."

Bay West argues that the apartments it plans to build at the Concourse site would be "workforce housing" with less than 1:1 parking (actual parking would work out to .79:1 at the 801 Brannan site and .64:1 at the One Henry Adams site). More than 40 percent of the units would be larger two-bedroom units intended for families.

Yet Kelly says that that by offering the apartments at market rates, none are appropriate for new families. "For all the talk about keeping families here, then how come we're not building family housing?"

It's a max-out project, says San Francisco architect Dick Millet, of the Potrero Boosters Neighborhood Association. "In the end, under their breath, they're all going to say, I wouldn't live there myself." **SFBG**

Playa Guide 2011



Blissdance by Marco Cochrane, a beloved piece from last year's Burning Man, now dances on Treasure Island. But look for at least part of her big sister, Truth & Beauty, on the playa this year. | PHOTO BY MR. NIGHTSHADE/THEBLIGHT.NET

It's a Burning Man world

PLAYA GUIDE Burning Man dominates August in the Bay Area. It's everywhere, almost impossible to escape, even if you try. That's a never-ending source of irritation to those who don't go, particularly for those who are the rare holdouts in social circles filled with burners, where playa preparation, anticipation, and exaltation can unexpectedly snake their ways into any conversation.

So, on behalf of my Burning mates, please allow me to sympathize, even if I'm unwilling to apologize. We just can't help ourselves. There's just so much to do right now, so little time to do it, and so many little reminders that the playa is out there, waiting for us to come build it into the city of our own creation.

It's important to plan your attack, and there is no shortage of resources to consult, from the official Burning Man Survival Guide that gets mailed to ticket holders to the sample packing lists that many people post online, and they're all worth consulting. So our contribution is meant to supplement what's out there and offer some useful tips and resources from the perspective of the Bay Area, the launching pad for more burners than any other single place on earth.

From fashion tips to food advice, from getting in to getting off, from this year's coolest projects and events to a profile of the people who will lead this culture for years to come, we hope you find this guide a valuable addition to your playa preparations. Now get busy, because time is tick, tick, ticking away. **(Steven T. Jones)** SFBG

Scribe's Guide to Playa Prep

Tips and resources to get the most out of Burning Man

By Scribe (a.k.a. Steven T. Jones)
steve@sfbg.com

PLAYA GUIDE This is a crazy time of year for burners, when they begin to realize just how overly ambitious their art projects actually are, when the August calendar seems to shrink as to-do lists grow, and when procrastination morphs into panic — all of it laced with a giddy, distracting excitement about the dusty adventures to come.

Don't worry, fellow burners, Scribe is here to help. I'm way too busy right now to actually come help weld your art car or hot glue your costume (unless you've got stuff or skills that I may need, in which case we can maybe work something out) but after years of deep immersion in this culture, I do have a few tips and resources for you.

ATTITUDE

The most important thing to bring to the playa with you is the right attitude. It's right up there with your ticket at the very top of the list. As I worked on this guide, I posed the question "What's the most important thing you bring to the playa?" to online burner hives, and most of the answers I got back had something to do with attitude.

Whether you're a nervous newbie or salty veteran, it's important to leave your expectations at home and just be open to whatever experiences await you. Intention is everything out there, and if you try to always maintain an open mind, a loving heart, and a sense of humor, everything you need will just flow your way.

It isn't always easy. When your project breaks, or the dust won't stop blowing, or your lover squashes your heart, or some yahoo behaves in a way that strikes you as somehow un-Burning Man, it's natural to let your anxieties creep up. But you've got to let it go, because it's all going to be OK, it really is. When all else fails, just breathe.

It is the breaking through those difficult moments and coming out the other side — enduring through things that feel like they may break you — that makes Burning Man feel so transformative. It is a cauldron, and you may not come out in the same form you went in, but that's part of why you go.

GETTING AROUND

You'll need a motorized vehicle to get to Burning Man — and art cars can be a fun way to get around when you're there, a sort of surreal public transit system — but if you don't have a good bicycle then you're at a decided disadvantage in fully experiencing Black Rock City, the most bike-friendly city on the planet while it exists. And that's never been more true than this year, when early reports indicate that the wet winter has left the playa packed solid and perfect for pedaling.

Form and function are equally important when it comes to your bike. It needs to be in good mechanical condition (and with enough tools and patch kits to keep it that way) and correctly sized to your body, ideally with a comfortable, upright position and basket for your stuff. And you also need to decorate it and make it unique, both because making art is the essence of Burning Man and so you can easily find it amid a sea of bikes. Form and function,

they're like two wheels rolling together.

Although the Borg, a.k.a. Black Rock City LLC, recommends that you bring a bike lock, I've personally never used one and never had a problem. Sure, bike thefts happen, but I believe they're almost always crimes of opportunity or drunken mistakes involving nondescript bikes, not unique rides like mine that I could spot 100 yards away.

I'm convinced that half the people who think their bikes got stolen actually just lost them. The playa can be a very disorienting place, with art cars and other visible markers moving around — and even one's own brain conspiring against locating one's bike. So illuminate your bike well, ideally with something that sticks up high the air, and leave your lights on as you explore on foot.

Speaking of which: wear good, comfy shoes. Most costumes should stop at the ankle at Burning Man, particularly if you're prowling the playa.

SNEAKING IN

In honor of the mad scramble for tickets after Burning Man sold out more than a month before the event for the first time in its 25-year history, I'm offering some thoughts on sneaking into the event. Given how many people could find themselves stuck with counterfeit tickets or otherwise unable to get in this year, it seems like something that any thorough guide should cover.

Now, before everyone jumps all over me, telling me that I'm endangering lives and undermining the spirit and the stability of the event, let me make clear the spirit in which I'm

CONTINUES ON PAGE 14 »



Black Rock City will be a dynamic, 24-7 city starting on Aug. 29 before it begins to disappear a week later. | PHOTO BY MR. NIGHTSHADE/THEBLIGHT.NET

The future of Burning Man

In setting up its new nonprofit, the Black Rock City LLC board is looking beyond the event

By Steven T. Jones
steve@sfbg.com

PLAYA GUIDE Burners everywhere were frantically preparing for the playa, or scrambling to find scarce tickets to Burning Man, which had just sold out for

the first time in its 25-year history. But when the board members who stage Burning Man gathered in the 15th-floor conference room in their new Mid-Market headquarters to talk to the Guardian on July 28, they didn't even want to talk about the event that begins Aug. 29.

Instead, they wanted to talk about the future of the dynamic culture that this unique countercultural event has spawned, a future that has as much to do with San Francisco as it does Black Rock City, the temporal Nevada desert town of about 50,000 people that most people know simply as Burning Man.

Event founder Larry Harvey, who chairs the Black Rock City LLC Board of Directors; Harley DuBois, who acts as the city manager; and Marian Goodell, who runs the business and oversees communications, have served on the board that stages Burning Man since the LLC was created in 1996, along with Crimson Rose, Will Roger, and Michael Mikel, a.k.a. Danger Ranger.

But their focus right now is on the new nonprofit, The Burning Man Project, that is being launched this week to manage the event and its culture well into the future. "We're planning for 100 years," Harvey said. Or as DuBois put it, "It's really not about Black Rock City at all, but how

we look out to the world."

Since taking over five of the top floors in the David Hewes Building at the corner of Market and Sixth streets — with The Burning Man Project office placed on the very top floor, over the many burner offices now busily dealing with more immediate tasks — their outlook on the world is downright panoramic.

They envision a high-profile Burning Man Urban Center in San Francisco and other year-round facilities for furthering the burner culture, made possible by new funding streams they want to develop beyond the revenue from ticket sales, such as grants and perhaps even corporate sponsorships.

Oh yeah, and as Harvey made clear in his April speech announcing the conversion to the new nonprofit (see "Man on the move," 4/5/11), the six board members also want to cash out with significant financial payouts as they begin to relinquish control of the event in phases over the next six years or so.

Who will run the new nonprofit, or even how the leaders will be selected and the governance structures under which they will operate, is still a work in progress. Initially, the LLC has selected 11 new board members (to be announced on Aug. 5) to serve with the current six on the new nonprofit board, but the newbies will serve a term of just one year.

Goodell said they selected "people who have a unique or visionary way of looking at things," while DuBois said they sought a board that was "geographically and culturally diverse, and people who have skill sets we need," such as legal, fundraising, and organizational expertise.

The initial board will create the infrastructure and plan for what comes next, and the board insists that the larger Burning Man community will also have input into the process, starting this year on the playa. The Burning Man Project will have a high-profile presence on Everylane Lane near Center Camp, and they say board members will be available for discussions everyday between 1-2:30 p.m.

"We're going to have a conversation with the community," Goodell said.

BRC took some heat from its community for prescribing what's next without much public process or input, but Dubois said, "There's still time for all of that. We are in the nascent stage...There's so much time for community input."

But the basic structure is there, including bylaws, a mission statement, and a set of programs that include education, civic engagement, arts and culture, urban and rural cultural centers, a philosophical center, and social acculturation. And the triggers and timeline have been set up to leave the current board members in firm control of Burning Man for at least the next several years.

"The Project has been designed in ways that aren't altogether typical," Harvey said. "We've wrapped this entire project around the 10 Principles."

Those principles — which Harvey wrote to describe what is expected of Burning Man attendees — are radical inclusion, gifting, decommodification, radical self-reliance, radical self-expression, communal efforts, civil responsibility, leaving no trace, participation, and immediacy.

But unlike on the playa, where BRC has aggressively guarded against being commodified or co-opted by corporate interests, it has been a little more lax about that off-playa. The company's move to Mid-Market was used by the Mayor's Office, downtown landlords, and the daily newspapers to help sell the controversial Twitter tax break package earlier this year (despite the fact that nonprofits aren't affected by the legislation).

"We were pleased enough to do a press conference with them," Harvey said, but he rejected the suggestion that they allowed themselves to be used in downtown's political power play. "We can't control what others do. Everyone has their motives and our motive was not the city's motive."

In fact, all three board members bristled at the notion that Burning Man's cultural cache might be tapped by those with other agendas. "We don't care about that," Dubois said. And Goodell said that after negotiating with federal officials over Burning Man permits, "If anyone thinks we're naïve in our political moves, we're actually pretty savvy."

But Burning Man culture is littered with critics of the LLC who accuse the board of being insular, myopic, and controlling. Even during the recent sell-out of Burning Man tickets and the skyrocketing prices then demanded by scalpers, the board members insisted there was nothing they could do, although burners on the outside have offered lots of suggestions for how that might be controlled, such as a regulated after-market ticket trading area.

Even nailing them down on whether the event will continue to grow is difficult. "Our position is that we never want to grow too fast," Harvey said, but it could continue to grow beyond 52,000 attendees. "We don't have any figure in our heads of what that mythical 'too big' is."

But these sorts of nuts-and-bolts questions aren't what the board seems concerned about now, and they even refused to answer Guardian questions that weren't related to The Burning Man Project, the launching of which has been closely tied to their move downtown.

"That's part of our move, part of our intention," Goodell said.

"This is not Black Rock City LLC," DuBois said of the entity housed in the new Burning Man headquarters, perhaps jumping ahead of things just a bit. "This is the Burning Man Project here." **SFBG**

THE BURNING MAN PROJECT LAUNCH
Fri/5, 5 p.m.-8 p.m., free
United Nations Plaza
Market and 7th Street, SF.

Scribe's Guide CONT. >>

offering this advice. Just think of it like a hacker publicizing the security vulnerabilities of a beloved institution — hopefully the Borg will read this too and do what it can to either plug the holes or somehow take pity on the desperate souls stuck outside the city's gates.

First of all, you gotta know what you're getting yourself into. Gate crew takes this shit very seriously, thoroughly searching every car and trailer, and looking into hiding spots that you probably haven't even thought of. Many of them take real pride in this, some thoroughly stomping on rolls of carpet that might contain a stowaway, potentially adding injury to your insult.

Here's the worst part: It is official Burning Man policy that when stowaways are found, everyone in that vehicle gets his or her tickets torn up. And burner brass says it will beef up security this year, including more people at the gate and more people scanning the open playa with night-vision goggles and fast interceptor cars.

Every year, they catch about 30 people trying to sneak it. "We're very confident that we catch all the stowaways," Borg member Marian Goodell tells us. But we all know that can't possibly be true, right? There are playa legends of a contortionist who puts herself in a packing bin and gets in every year, and I've met people who claim to have snuck in both at the gate and over the open playa.

So, if you gotta do it, my best advice is to find a confederate on the inside, such as someone on Gate crew who owes you or will take pity on you or a bribe from you. That's how many coyotes do it at the US-Mexico border, and it could work here too. There aren't any wristbands at Burning Man, so once you can weasel your way in amid the confusion at the gate, you're in.

Skydivers also have a pretty good shot at getting in, even though they're likely to be greeted on the ground by someone asking for their tickets. But, it's a big city, and if you've got some skydiving expertise and you're able to rapidly change directions during the final phase of your descent, you might just make it.

There are also ways to take advantage of human oversights, particularly during the early arrival period before the event begins. There are often openings in the gate briefly left unguarded in the early days, as we discovered last year after a trip to the reservoir. Or sometimes, after thoroughly searching the car, the person at the gate will forget to tear your ticket. And believe it or not, sometimes people on the inside end up with spare tickets for friends who

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ANNEX

What not to M.O.O.P.

Burner designers move beyond disposable fashion

By Caitlin Donohue
caitlin@sfbg.com

PLAYA GUIDE In Miranda Caroligne's Mission District sewing studio, there is a dress dummy covered in used Carharts remnants that are being reborn as an asymmetrical mini-dress. It's a project that the designer, whose fanciful style has made her a popular check box on pre-Burning Man to-do lists, is working on for Margaret Long, a member of the Flaming Lotus Girls fire art collective. Please note: no fun fur or tribal accents are visible on the soon-to-be-dress.

These are the rush months for Caroligne and other burner designers, like SF-based Silver Lucy and Tammy Hulva of Tamo Design, prime time for helping burners to realize their sartorial fantasies. Caroligne makes form-fitting, whimsically-stitched fleece jackets that hang by the bundle throughout her bright creative space, and one-size-fits-all boot covers made from old suit sleeves. But she says that for her custom-made creations, she prefers a little vision in her clients. In other words, please don't come to her for furry boots and glow sticks.

"I tend to speak out against that," she says of trends towards the homogenization of playa culture. "I only design for people if they have a very clear vision of something they want to express. I consider myself the conduit to making that happen." When people come in for the standard Mad Max raver treatment, she sits them down to clarify what about the look resonates with them.

Burning Man fashions have evolved over the last quarter-century, with the old emphasis on crazy DIY costumes eventually morphing into distinct burner fashion aesthetics, such as the feather-and-leather look popularized by the El Circo camp and the late designer Tiffa Novoa and featured in SF stores such as Five and Diamond.

It is perhaps indicative of the spread of Burning Man culture that Caroligne's potential clients sometimes ask for the same style. It's been popularized by a hundred wholesale websites — fun fur bikinis and (particularly popular in the Bay Area, according to the designer) the "dark leather and feather tribal look that's mass produced in Bali."

Stores from SoMa to San Rafael to New York advertise themselves as one-stop shopping venues for burner-fied fashion, and numerous expos make similar claims here in the Bay Area — Aug. 14's second Prepare for the Playa street fair of the year being one of them.

Independent designers are at creative odds with the uniformity that is developing in some camps — but they're also concerned with the sustainability of the designs, which are often imported and disposable. "That disgusts me," Caroligne says. "A lot of that stuff is very M.O.O.P.-y." (M.O.O.P. being burner acronym for to-be-avoided-at-all-costs "matter out of place," or any waste that could harm the playa's natural ecosystem).

It wasn't always this way. Before the turn of the 21st century, it would have been difficult to determine the Burning Man uniform. People made clothes for themselves and friends, or they wore regular clothing-redux in the hot Nevadan sun. Ironically nowadays, Caroligne says, "I've heard many people talk about walking into a Burning Man party and feeling judged (because of what they were wearing)."

She's still a little unsure of the implications of working as a for-profit businessperson within a nonprofit culture. But Caroligne tries to mitigate the disconnect by doing pieces for busy artists that contribute to the Burning Man community (she was particularly excited to have costumed Burning Man board

member Marian "Maid Marian" Goodell for the ritual burning of The Man one year, and be-suited Glitch Mob's Justin Berreta for another).

In a previous incarnation, Caroligne was a physical therapist. When she began her fashion career, she did so with an eye toward her clothing's effect on individual body dynamics. She created weighted coats that swung appealing when their owner strode across dusty Black Rock streets, sexy dresses made of cozy fabric that could be doubled around the face for warmth or privacy. At times, her clothing can even reflect the party philosophy of the wearer— she often asks customers whether they'd like the softest fabric of their new wardrobe item on the inside or outside. "Do you want to feel it or do you want other people to feel it?"

She believes what one wears at Burning Man can be empowering. "We're finding your superhero self. What does your superhero look like?" is a common topic of discussion in initial consultations.

Judging from the length of her in-process dress' skirt, Long's superhero is sultry — but also here to get some work done. An intact overall strap has been left to speak for itself on the right shoulder, and below, grease-stained Carhart pieces have been left whole so that Long's customary wrench loop will continue to ride comfortably on her right hip. Caroligne is attempting to create an outfit that expresses the wearer.

"During my 12 years at Burning Man, I've seen the change from self-made to high fashion," says Hulva, whose Tamo Design clothes "originate from ideas about making my wardrobe more functional and fashionable on the playa.

Hulva makes luxe faux fur that doesn't shed M.O.O.P. like the cheaper stuff you'll find at many a mall store. Her popular "Baroness" jacket is late-night-early-morning playa crawl dream wear, with a hood to hide in, fabric that gives, deep pockets to store party essentials — and you don't have to be so glum about covering up your LED tube top: it's sexy, to boot.

When pumped about hot playa trends for 2011, Caroligne and Hulva were loathe to cite anything too specific (though Caroligne expressed her enthusiasm for "playful 1980s revival styles"), rooting instead for individuality.

Burning Man fashion is about "a platform for self-expression," according to Caroligne. Clothes, she says, "are the primary way that people can express themselves," accessible even to those that specialize in other forms of playa magic, like Long.

But they did note a general trend arch over the festival's history. The past of Burning Man lay in DIY clothes, self-made everything. The present has brought professionally-made garb, and the mass accessibility of a certain playa "look." The future? Hulva hopes it holds "a trend to be more sustainable and practical — in addition to keeping things light and fun."

She's working on it. On Sunday, Aug. 7, Hulva is organizing the Haute Pool Show, a gathering at the Phoenix Hotel of 20 local, independent designers selling their high quality, playa-ready belts, vests, and accessories. It's a follow up to her last event — July's Beyond the Fence at Mighty — and both cater to those preparing for their journey to Black Rock City.

Only these aren't clothes you'll be reserving for the desert. Sure, they're whimsical, but Burning Man fashion — particularly here in the Bay Area — really is stepping beyond the playa fence. The festival's recent sell-out of tickets and an expected crowd of around 52,000 underline the fact that its impact is growing, and style cues picked up from the playa may just be finding their way into year-round usage.

"Versatile styles are hot this year," says Hulva. "Burning Man fashion has really migrated into the everyday self



DESIGN BY
MIRANDA CAROLIGNE

MIRANDA CAROLIGNE'S MUST-HAVES FOR THE PLAYA

Comfortable shoes
Cotton socks
Daytime clothes in light colors
A good shade hat and/or parasol
Silk long underwear for easy layering
A warm coat ("that you'll have fun with")
A thrift store cashmere sweater that you can tailor to be form-fitting

expression, so people are buying things they can wear on the playa and back home." **SFBG**

HAUTE POOL SHOW

Sun/7 2-8 p.m., free
Phoenix Hotel
601 Eddy, SF
Facebook: Haute Pool Show

PREPARE FOR THE PLAYA

Aug. 14 noon-7 p.m., free
Cafe Cocomo
650 Indiana, SF
www.preparefortheplaya.com

couldn't make it. Any untorn tickets can be spirited out by people making runs into nearby Gerlach for supplies.

But in closing, let me just reiterate that buying a ticket is part of the "radical self-reliance" principle that is central to the burner ethos, so do yourself and your community a favor and find a ticket, or accept that you may just have to sit this year out. Don't worry, we'll make more.

FOOD AND SHELTER

In preparing for Burning Man, it's always helpful to remember Maslow's Hierarchy of Needs, which instructs us that we need to see to our basic needs at the bottom of the pyramid before we can even think about approaching the enlightenment at its pinnacle. And that begins with food and shelter.

Contrary to common misconceptions, you don't need an RV or trailer on the playa — and it's too late to get one at this point anyway. Frankly, you'll be fine in a cheap pup tent as long as you place it under a sturdy shade structure, such as the 10-by-20-foot steel carports that are ubiquitous on the playa, or a cheaper shade structure with poles reinforced by PVC or something strong to help it from being flattened.

You may need to make adjustments during the course of the week, but jerry-rigging your shit is just part of the fun. Or if that's not your cup of tea, more and more burners in recent years have been building their own yurts or turning to custom-made designs like the Playa Dome Shelters from Shelter Systems (www.sheltersystems.com/playadomes.html).

For food, just try to keep it simple, nutritious, and free of unnecessary waste. That means lots of simple snacks and easy meals, such as those you make ahead of time and reheat. There are also some good entrepreneurs out there that have perfected this approach, such as Gastronaut SF (www.gastronautsf.com/playa-provisions), which makes meals that you boil in the bag, which even allows you to reuse that water.

And don't forget to take your vitamins because playa life can really take it out of you. Dr. Cory's Playa Packs (www.drcory.com) are one of many good companies that understand what nutrients you'll need and try to provide them.

SHOPPING

Let's face it, for all the talk about commodification and intentional communities and all that hippie crap, you're going to need stuff at Burning Man. Lots and lots of stuff. Luckily, San Francisco is a great place to get it, and here are some of my personal favorite spots to shop for my playa gear. **Mendels** This art supply store has everything you need for your costumes

and other Burning Man projects, and many things you didn't know you needed. For example, when I was looking for a cool covering for my bike years ago, I found tubes of thick acrylic paint that dries hard (now known as 3-D Paint), which has lasted for years and drawn compliments the whole time. 1556 Haight, SF. (415) 621-1287, www.mendels.com

Fabric Outlet Fake fun fur has become a staple item for Burning Man costumes and art projects, particularly as the styles and varieties of it have gotten better. And this place has the coolest fake furs in town, as well as a huge selection of other fabrics, patterns, and sewing kits. 2109 Mission, SF. (415) 552-4525, www.fabricoutletsf.com

Multikulti This is the best place in town to find a great selection of groovy sunglasses for just \$6 each — and you'll want a good selection of shades out there to go with your costumes — as well as a variety of other accessories and costume geegaws to accent your Burning Man ensemble. 539 Valencia, SF. (415) 437-1718

Five and Diamond If there is a store that grew directly out of the feather-and-leather fashion aesthetic that has come to take center stage on the playa, this is it. From groovy utility belts (important when your costumes lack pockets) to elaborate leather outer wear to some of the coolest custom goggles that I've found (mine has a built-in light and both clear and shaded lenses), this place has great — if slightly pricey — stuff. 510 Valencia, SF. (415) 255-9747, www.fiveanddiamond.com

Held Over My favorite second-hand clothing store creates special racks of Burning Man clothes this time of year, but I always prefer to assemble my own outfits from their great selection of unique vintage and specialty clothes, including an entire room of tuxedos and other retro formal wear. 1543 Haight, SF. (415) 864-0818

Distractions The oldest walk-up Burning Man ticket outlet, Distractions knows just what burners need, offering a wide variety of playa-oriented clothing and accessories that you'll need, from goggles to EL wire strips to pipes and other smoking paraphernalia. 1552 Haight, SF. (415) 252-8751

Cool Neon This Oakland-based company specializes in electro luminescent wire, the staple item for illumination on the playa (and whether you're walking or on a bike, you will need to be lit-up out there). Cool Neon makes the rounds at many of the fairs and trunk shows, but you can also place orders for shipment or arrange pickups at its office at 1433 Mandela Parkway in Oakland. www.coolneon.com

Discount Builders Supply Rather

than spending your hard-earned money at Home Depot or some other chain store in the burbs, this locally owned business has everything you need to construct and decorate your project, or see to your sundry personal needs. They're also used to burners with strange requests, so they give good advice. 1695 Mission, SF. (415) 6210-8511, www.discountbuilderssupplysf.com

WORKSPACES

The project. It is the essence of Burning Man, whether it's the fun fur and EL wire you're putting on your bike, the bar or showers your camp is building, or some ridiculously ambitious artwork that you're creating with a crew of hundreds. Black Rock City is a series of thousands of these individual projects, all of which are coming together right now. And if you're looking for some help finishing (or starting) yours, here are some resources you can tap.

The Crucible The Crucible is a venerable nonprofit institution that offers a wide variety of arts and crafts classes and resources in a state-of-the-art facility in West Oakland, with many burners among its staff and clients. As the longtime host of the Fire Arts Festival, this place knows its stuff. 1270 17th St., Oakl. www.thecrucible.org

CELLspace The Flaming Lotus Girls and many other key burner art collectives were born here, and this facility continues to provide the expertise and tools to bring Burning Man to life, year after year. 2050 Bryant, SF. www.cellspace.org

Techshop The new kid on the block, but one of the most technologically advanced, Techshop is a DIY workshop with amazing tools and experts on staff. Join its Aug. 15 EL wire workshop or other upcoming classes catering to burners. 926 Howard, SF. www.techshop.ws

American Steel Also known as Big Art Studios, this massive facility houses many of these biggest projects now bound for Burning Man. It may not have the teaching support of places like the Crucible, but if you're looking for knowledgeable burners to work through some problem, American Steel is brimming over with them. 1960 Mandela Parkway, Oakl. www.americansteelstudios.com

Burning Man costume creations If it's sewing or other costuming help that you need, there are lots of local designers who might lend a hand (see "What not to M.O.O.P." in this guide). Or you can stop by these Aug. 11 or Aug. 25 sewing circle meetups listed at www.meetup.com/Burning-Man-Costume-Creations

ART

Here are a few of the major installation artworks with Bay Area connections that I'm excited to see on the



A functional bike is essential at Burning Man, but please try to sass them up more than these guys did.

PHOTO BY MR. NIGHTSHADE/THEBLIGHT.NET

playa this year:

Charon by Peter Hudson Peter Hudson and his large volunteer crews have created some of the most dynamic art pieces in Burning Man history, zoetropes that use motion and strobe lights to animate the characters they create: the swimmers of Sisyphish, the divers of Deeper, the snake and monkeys of Homouroboros, and the man reaching for the golden apple of Tantalus. This year — as he turns his zoetrope on its side, Ferris wheel style, for the first time — Charon the boatman crosses the river Styx into Hades and, well, you just really gotta see what could be his best piece yet.

Tympani Lambada by the Flaming Lotus Girls Combining fire, steel, light, and sound on the massive scale that we've come to expect from the Flaming Lotus Girls, Tympani Lambada simulates the structure of our inner ears, which control not just hearing but balance and perception. As always with this crew, this project promises to be a space to occupy and interact with (usually with an unbelievable sense of awe) rather just a structure to see. And as they've been doing for many years (see "Angels of the Apocalypse," 8/20/05), the dynamic crew built this creation right out at the Box Shop on Hunters Point.

Truth and Beauty by Marco Cochrane Following up last year's amazing Blissdance, which is now on display on Treasure Island, this crew hoped to make an even larger female nude sculpture of the same model (55 feet this time), but their fundraising fell a little short so they couldn't com-

plete it. But even in the abbreviated form they're bringing to the playa this year — just the torso from knee to shoulder, but well-anchored so that it's climbable — it should still be something to see.

Temple of Transition, by International Art Megacrew The Temple is always a special place at Burning Man (see "Burners in flux," 8/31/10), and this year promises to be as spectacular as it is spiritual. The project is headed by a pair of builders known by their nationalities, Kiwi and Irish, and built mostly in Reno by a crew of committed volunteers from more than 20 countries. Its centerpiece tower, Gratitude, is a towering 120-foot tall, surrounded by and connected to five smaller towers: Birth, Growth, Union, Death, and Decay. **Otic Oasis** Lightning (Burning Man's attorney) and friends (including named artists Gregg Fleishman and Melissa Barron) wanted the quietest spot on the playa for this 35-foot wooden pyramid of comfy lounging compartments, a remote spot where even the music from art cars couldn't reach. Their answer: at the very back of the walk-in camping area, a spot only reachable on foot by people intending to go there. Finally, a quiet spot to chill out.

PLAYA EVENTS

OK, I know that many of these events are music-related, and there are an untold number of quirky, weird things to do on the playa besides just rocking out to a DJ. But exploring what the hundreds of theme camps offer each year is part of the fun, and it's too

CONTINUES ON PAGE 18 »

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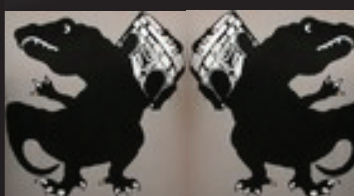
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BURNING MAN GUIDE

Scribe's Guide CONT.

Herculean a task to sort through the voluminous information and offer you sound predictions.

But every year the music lovers among us compile their recommendations of the stops to hit that will be going off and filled with dancing fools, so I know those lists are valuable. And mine does include some other stuff as well, so just deal with it.

The future of Burning Man The 17 board members of The Burning Man Project, the new nonprofit entity being created to take over operations of Burning Man in coming years (see "The Future of Burning Man" in this guide), will be available to discuss the future of this culture. This is your chance to weigh in on what's important to you and how the event should be governed into the future.

Everyday, 1 p.m.-2:30 p.m. at Everywhere Lane (near Center Camp)

Lee Coombs This British-born DJ has long been a great supporter of Burning Man art projects — and he always plays fun sets — so come check him as the playa's best daytime dance party camp starts to work it out.

Tuesday, 5 p.m.-6 p.m., Distrikt (9&G)

Unicorn Stampede

The perverts from Kinky Salon love getting horny on the playa, and this time they're getting literal as they dress as unicorns and stampede across the playa, spreading their joy and juices onto unsuspecting burners and ending up at the Walkout Woods art piece. What does all that mean? Bring a horn, leave your inhibitions, and come find out.

Wednesday, 7-9:30 p.m., gather at The Man

Shpongle OT's regular Wednesday night White Party — which has included many epic performances over the years, and this year includes big draws EOTO, Infected Mushroom (both doing live sets on two stages OT is setting up for live music this year) and Christopher Lawrence, at midnight, 1:30 am and 3 am respectively — welcomes the dawn with pysbient music innovators Shpongle, which is already generating lots of excitement. Thursday, 5:45 am (sunrise set), Opulent Temple (2&B)

Deep End reunion It's like family day at Distrikt as the core San Francisco-based DJs that helped launch the original Deep End day parties play successive one-hour sets, with Syd Gris followed by Tamo, Kramer, and then Clarkie. Buckle up, everyone, because this could get ugly. Thursday, 2-6 p.m., Distrikt (9&F)

Cuddle Ocean Upping the ante on the stereotype of ravers heaped into cuddle puddles at Burning Man, some instigators from last year's Temple of Flux crew are seeking to create a Cuddle Ocean of thousands

of burners heaped all over each other in the deep playa. Come feel the love. Thursday, 6-8 p.m., between the Man and the Temple

Circle of Regional Effigies burn

Regional events have become an important part of the Burning Man culture, and this year 23 of them will build wooden effigies in a circle around The Man. And then, as tends to happen to our effigies, they will all burn — simultaneously!

Thursday, 9 p.m., around The Man

Critical Tits This women-only topless bike ride has been a playa tradition for many years, so cruise by to cheer them on and offer your encouragement for what is a very freeing experience for many of the participants. Besides, who doesn't like tits? Friday, 4-5 p.m., The Man

Space Cowboys Hoedown Legendary SF-based sound collective the Space Cowboys has a tradition of driving its mobile music vehicle the Unimog out to the "biggest, baddest art piece" on the playa for a big dance party every year, which art cars with speakers and radio receivers can also relay, creating a fun circle of sound. And this year, the winner is...The Flaming Lotus Girls' Tympani Lambada.

Friday night at Tympani Lambada

Distrikt Come ride the daytime dance party train to the end of the line with closing sets by the UK's Dylan Rhymes from 4-5 p.m., followed by DJ Kramer spinning until someone drags him off the stage to get ready for the burn.

Saturday, 4-??? at Distrikt Camp (9&G)

Scumfrog Dutch-born DJ Scumfrog has been rocking the playa every year since he first camped with us at Opulent Temple in 2004, and as readers of my book know, he's a Burning Man true believer who just loves this culture, so he always brings his A-game. This is the place to be as the sun rises on final full day of Black Rock City.

Sunday, 4 am-sunrise, Disorient (2&Esplanade)

Tribes of Burning Man reading

Yours truly, Scribe, will be on stage leading a discussion of issues raised in my book, *The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture*. Study up by ordering a signed copy now from www.stevent-jones.com and join in the debate, or just come heckle me for this shameless plug.

Sunday 4 p.m., Center Camp Stage **SFBG**

Steven T. Jones, a.k.a. Scribe, is the Guardian's city editor and the author of The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture, which grew out of a series of stories in the Guardian that ran from 2004 through 2010.

food + drink

Perbacco's passionately hefty meat menu finds variety with a colorful roasted red and golden beet salad (left) and impressive expanses of cheeses. | GUARDIAN PHOTO BY RORY MCNAMARA



What can brown do for you?

By Paul Reidinger
paulr@sfbg.com

DINE In the little gathering of restaurants on the 200 block of California Street deep in the Financial District, Perbacco is one of the middle children, at least physically. Mid-block positions can be awkward for restaurants, since your would-be customers are likely to have to do a bit of searching for you instead of finding you in mighty command of some conspicuous corner. On the other hand, if your nearest neighbors are Michael Mina (née Aqua) and Tadich Grill, the foot-traffic factor could tilt in your favor.

Perbacco, which turns five later this year, is relatively narrow and deep, which is not atypical of mid-block spaces. Within those friendly confines it does offer a few points of topographical interest, including a mezzanine and, at the very rear, an open kitchen that redefines “open kitchen”: a kitchen so open that it has no physical barrier or marker to separate it from the rest of the restaurant. It reminded me in an odd way of those federal prisons without fences — the so-called Club Feds — where Michael Millken and the other high-finance hucksters of the 1980s did their time. It was odd to glance back there and see young chefs just milling

around. Even in a star-struck culture like ours, there can be such a thing as overexposure.

It would also be fair to say that the design scheme emphasizes earth tones.

“It’s brown in here” was a pithy observation that reached me from the pithy observer across the table. Some cream tones too, yes, but still. One imagines that the grand men’s clubs of old London, White’s, and the Atheneum, among others, must look something like this inside, not that I’ve ever managed a peek.

If you’ve been to Italy, particularly in the north, you’ll probably agree that Italians eat more meat than is generally supposed, and in this sense, chef-owner Staffan Terje’s menu does reflect a profound Italian aesthetic. (Its principal influences are from the northern regions of Piemonte and Liguria.) The kitchen turns out its own salumi, and an \$18 plate of it (the small version) is most impressive in range, flavor, and sheer heft. If you open with this, you should plan accordingly for what you want to follow, because you don’t just get a couple of crostini smeared with paté and some cornichons. You get, instead, a sizable plate dizzily arrayed with such treats as testa in cassetta di Gavi, pancetta, several types each of lardo and salame, and — for a bit of crunchy acid — a bouquet of pickled cauliflower florets.

The passion for meat, in particular for cured meat, even insinuated itself into the salads, where we found a witty reimagining of the classic cantaloupe with prosciutto in the form of ripe peach slices (\$12) set amid baby lettuces with flaps of smoked goose breast that could easily have passed for speck or pancetta affogata except for their color, which was more of a telltale red. The salad was dressed with a stone-fruit vinaigrette, but this salad was that rare thing, a salad that, laden with juicy ripe fruit and pungent flesh, would have been fine with no dressing at all.

Yet more meat turned up in the pasta courses (many interesting and unusual shapes here), in the form of short-rib ragu ladled over papardelle (\$17), the wide ribbons that look like fledgling lasagne. The ragu was intensely earthy, and horseradish shavings brought some bite, but I did question the addition of a roasted cipolline confit, whose almost jelly-like texture and sweetness seemed to me to disrupt the harmony of the dish. So much of the brilliance of Italian cooking has to do with simplicity — i.e. resisting the temptation to add ingredients and omitting them instead — and this dish would have been better with no onion confit.

Actual short ribs (\$24) were also available, cooked long and slow (“stracotto” is the Italian word), given a bone-marrow crust (rich!), and

plated with pea tendrils, chanterelle mushrooms, and more cipolline onions, which for some reason did not wreak the havoc here they did with the pasta and actually might have helped balance the richness of the bone marrow.

The dessert menu, like its savory counterpart, reflects a surprisingly friendly pricing scheme. Everything is \$8, except for the *sorbetti* (\$7) and the *panforte* (\$3). And the preparations are complex enough so that you feel you’re actually getting more than one thing. For example, a strawberry semifreddo (a flat pink disk with the consistency of sherbet kept in a too-cold freezer) was festooned with crumbles of pistachio cake and tumbles of *zabaglione*, the marvelous — and marvelously simple — concoction of egg yolks whipped in a bain marie with sugar and some kind of sweet wine, usually marsala, but flat champagne works well, too. The *zabaglione* had a faint green sheen; had it been doctored with pistachios, like the cake? Pink plus green beats brown every time. **SFBG**

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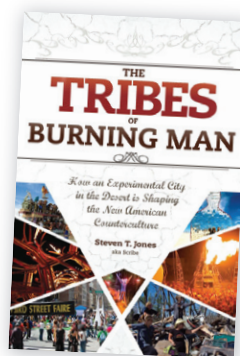


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Join Bay Guardian City Editor Steven T. Jones in a reading and discussion of his new book, *The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture*, at one of the following events:



AUG. 4, 7 PM — BOOK PASSAGE, 51 TAMAL VISTA BLVD., CORTE MADERA

AUG. 7, 2 PM — OAKLAND PUBLIC LIBRARY, 125 14TH STREET, OAKLAND

AUG. 10, 7 PM — JEWISH COMMUNITY CENTER, 3200 CALIFORNIA STREET, SAN FRANCISCO

AUG. 11, 6 PM — SAN FRANCISCO MAIN LIBRARY, LATINO HISPANIC MEETING ROOM, 100 LARKIN STREET, SAN FRANCISCO

SEPT. 4, 4 PM — CENTER CAMP STAGE, BLACK ROCK CITY, NEVADA

THE BOOK IS AVAILABLE AT MOST BOOK STORES AND ONLINE OUTLETS, OR YOU CAN ORDER A SIGNED COPY DIRECT FROM THE AUTHOR AT WWW.STEVENTJONES.COM

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Non-accidental tourist

By L.E. Leone
le_chicken_farmer@yahoo.com

CHEAP EATS It's an interesting experience to be a tourist in one's own town. I recommend it. And I don't mean showing your visitors to the

Golden Gate Bridge and Alcatraz, a big, good dinner, and then going home; I mean sleeping at the hotel with them. Wandering around with a confused expression on your face, asking silly questions, and wearing funny clothes are optional, but encouraged.

Hedgehog is allergic to cats and Stoplight pretty much is one. For me, the decision was easy. As much as I enjoy sleeping with my cute little kitty all tangled in my hair and trying between four and five every morning to scratch out my eyeballs, I prefer the sensation of soft, warm, human skin, along with some other advantages such as sex, intelligent conversation, and sleep.

Hedgehog being for the most part a human being, I subtletted my place and puss a little earlier than I had to, and went with her.

One night we stayed at the Edwardian on Market and Gough. This is not my new favorite hotel, but on the plus side it put me in a position to eat three things I might not have otherwise eaten, including a bowl of Italian wedding soup from Caffé Trieste across the street.

As far as I know, there are no other kinds of wedding soup beside the Italian kind. It has, traditionally, escarole in it, and tiny meatballs, in a chicken broth with celery and onions. Some wedding soups also contain *pastine*, which is both little tiny pasta similar to orzo and one of my cousins in Ohio.

The Leone family recipe never had pasta in it. Nor did the Rubino family recipe. Maybe because both of my Grandmas came from the same li'l village in Italy. They made, instead, these dense cheesy eggy spongy croutons we called cheesies. And if you ever are lucky enough to have a holiday dinner with any one of my siblings, but especially Maria, there will be wedding soup with cheesies.

I have never had it at a wedding. But then again, I have never had a wedding. If I do, there will be wedding soup like this, and

that will be all I need to know. I personally can't stop eating it once I start.

Except at a restaurant because then you're at a restaurant. And if I don't change the subject soon, this will be a restaurant review, which won't exactly do. So let me tell you what we watched on television at the Edwardian Hotel that night.

The San Francisco Giants, and the San Jose Giants, who were playing two different teams on two different channels — and at my apartment there isn't even a TV, so take that, Stoplight.

Tourism 1, Stoplight 0.

I'm just kidding. Before the game(s), we went to Sushi Zone for an early dinner. We got there at 5:30, before the masses, and sat right down at the counter. The place is, of course, miniscule. Two booths and maybe six or eight seats at the bar. By six there was a waiting list, and people were bringing their knitting and pitching tents on the sidewalk.

Can I tell you how smug we felt? Sitting and eating our early-bird dinner? So smug that I almost hated us . . . but loved the worms. Truly, this is top-shelf sushi.

Hedgehog had the baked mus-sel appetizer, which had mayonnaise in it, so I passed on that and ate a salad. Everything sushi-y that we had was fantastic, including regular old saba, but the show stopper was tuna with mango and something else.

It was the mango and wasabi combination that caught Hedgehog's attention, and then mine when she showed it to me. I am always looking for new taste sensations and good, ripe mango with wasabi on it — not to mention the fish and ginger and everything — really floated my boat. This carried me over, happiness-wise, until our late dinner, which occurred out of nowhere on our way back to the hotel, but we'll all have to wait until next week, cause I'm out of inches.

For at least 20 minutes, my new favorite restaurant was:

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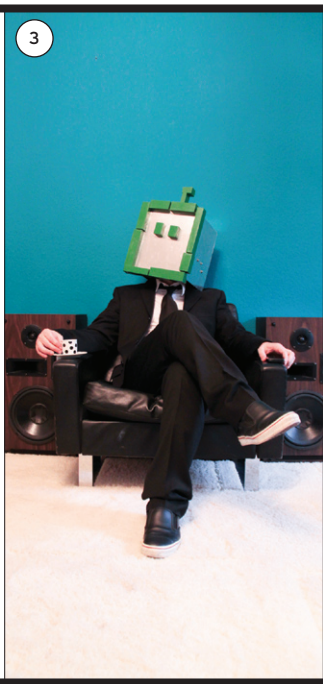
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WEDNESDAY AUGUST 3

FILM

“John Musker on the Art of Animation”

For the latest in its “Behind the Scenes: The Art and Craft of Cinema” series, the Pacific Film Archive turns to Disney animator John Musker, part of the writing-directing team for several of the studio’s new-revival hits, including 1989’s *The Little Mermaid*, 1992’s *Aladdin*, and 2009’s *The Princess and the Frog*. Musker’s three-day event kicks off with a clip show and discussion, sure to be jam-packed with insider info (like, how much was Robin Williams’ *Aladdin* genie scripted, anyway? And how do animators deal with actors who like to improvise?). Next, he’ll introduce the most recent entry into Disney’s fairy tale arsenal, *The Princess and the Frog*, and Sunday brings a screening of 1940 classic *Pinocchio* — still magical, even without the benefit of newfangled 3D or CGI. **(Cheryl Eddy)**

Wed/3-Thurs/4, 6:30 p.m.;
Sun/7, 3 p.m., \$5.50–\$9.50
Pacific Film Archive
2757 Bancroft, Berk.
(510) 642-5249
www.bampfa.berkeley.edu

THURSDAY AUGUST 4

MUSIC

Exhumed

Exhumed could most assuredly provide the soundtrack if we were ever faced with a zombie apocalypse. As the still living population struggled in vain to escape dismemberment and ran screaming through the blood-soaked streets, blast beats and frenzied shredding would seal their doom. The goregrind pioneer from San Jose, Calif. has more than enough lyrical content to describe the ensuing mayhem and its ferocious riffs speak volumes on their own. Long dormant, Exhumed has returned with a new album and new line-up but retained its dependable brutality. Supporting Exhumed is the equally dependable Cephalic Carnage to unleash a further grind beat-down and aurally describe a world in which intestines pave the roads. **(Cooper Berkmoeyer)**

With Macabre, Cephalic Carnage, and Withered
8 p.m., \$16
Slim’s
333 11th St., SF
(415) 255-0333
www.slims-sf.com

MUSIC

Shit Robot

When I last saw Shit Robot, the DJ was in a tin foil rocket ship in the 200s section of Madison Square Garden, performing during LCD Soundsystem’s “final” show. While thousands of people can say they were there for the end, Shit Robot a.k.a. Irish musician Marcus Lambkin is one of two who were there at the beginning, having reportedly swapped records with and introduced James Murphy to good dance music. Murphy would later return the favor, lending production and vocals to Shit Robot’s 2010 LP *From the Cradle to the Rave*. Featuring vocals from LCD’s Nancy Whang and Hot Chip’s Alexis Taylor, it was a long-awaited debut and distillation of electro, house, and (another result of that trade) rock. **(Ryan Prendiville)**

With Hands, and Popszene DJs
9 p.m., \$12–\$13
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

FRIDAY AUGUST 5

MUSIC

Bastard Noise

Earlier this summer in East LA, Bastard Noise celebrated

the 84th birthday of Grandpa, a longtime presence in the punk underground. Now they’re helping Amy Lawless, a DJ at Radio Valencia and ceaseless DIY supporter of local hardcore and metal, pummel into her 45th (her thrash heavy band, Voetsek, is playing too). Twenty years ago, Bastard Noise spawned from the legendary Man is the Bastard, which pioneered the aesthetics of powerviolence: fast, political, hectically tempo changing, dual basses yet no guitar, custom-crafted electronics. Perhaps their newest vocalist, Aimee Artz, and Landmine Marathon’s Grace Perry will team up for a growling version of “Happy Birthday.” “And many [deep breath]: Mmmoooooorrrrrr!” **(Kat Renz)**

With Landmine Marathon, Voetsek, Hosebeast
8 p.m., \$10
Sub/Mission
2183 Mission, SF
(415) 255-7227
www.sf-submission.com

MUSIC

KMFDM

If ever there were a band synonymous with industrial music, KMFDM would be it. Buzzing guitars and a mechanical assault of synthesizers and drum machines have for over 20 years laid

the groundwork for KMFDM’s unique sound. Add to that political overtones, German accents, and the ever-evolving vision of Sascha Konietzko, KMFDM’s founding member and front man, and you’d be hard pressed to find better music to lace up combat boots to. The live show is part *Head Bangers Ball* and part rave: a confluence of industrial beats, driving riffs, and performance art; the latter of which has diminished in recent years but continues to influence KMFDM’s endlessly mimicked aesthetic. **(Berkmoeyer)**

With Army of the Universe, 16volt, and Human Factors Lab
9 p.m., \$24
Regency Ballroom
1300 Van Ness, SF
(415) 673-5716
www.theregencyballroom.com

MUSIC

Low End Theory

Top billing for this stellar monthly has gone to Syd, one of OFWGKTA’s ancillary producers and (apparently) only female member. While that acronym brings out a contingent of hyped up little bros shouting “Swag!” until raw, tha Kyd has shown potential for a less posturing, honestly sexy sound on solo tracks. Next on this stacked deck are locals Secret Sidewalk, crafting beats live in a way

reminiscent of the Glitch Mob. Also, Virtual Boy should be making a triumphant return (having killed at Public Works in the fall) and if you haven’t caught a set by regular the Gaslamp Killer (who DJs like a psychedelic Muppet come alive) you really should. **(Ryan Prendiville)**

With Mux Mool, Daddy Kev, DJ Nobody, D-Styles, and MC Nocando
10 p.m., \$15
103 Harriet St., SF
(415) 431-1200
www.1015.com

MUSIC

Think and Die Thinking Festival

Is San Jose finally . . . cool? The Bay Area’s largest city is held by many to also be its most boring: a suburban sprawl without the thriving radical-youth culture of it’s metropolitan neighbors. A close-knit community of D.I.Y. enthusiasts, however, is waging a battle to save their city’s soul and the Think and Die Thinking festival is as promising an opening sortie as any. The three-day festival will feature Grass Widow, Broken Water, Sourpatch, Brilliant Colors, and more as well as local arts, crafts, literature, and resources like the Billy DeFrank Center (which will receive some of the proceeds

The drumming sounds like a shopping cart full of kitchenware careening down a stairwell.



from the festival). Maybe one day soon, you'll even *want* to live in San Jose. With an average daily temperature of 73 degrees and festivals like this one, who wouldn't? **(Berkmoyer)**

With Grass Widow, Broken Water, Brilliant Colors, Sourpatch, and more
Fri/5 — Sun/7, \$7 — \$10
Various locations, San Jose
thinkanddiethinking.tumblr.com

SATURDAY AUGUST 6

MUSIC

San Frandelic Summer Fest
Whatever you may find lacking in San Francisco, garage rock definitely isn't going to be on that list. It makes sense that the city that gave the world the Mummies would be responsible for more lo-fi stripped down rocking than almost any other, although Oakland is fast overtaking SF in terms of the sheer volume of leather jackets and frayed jeans. San Frandelic Summer Fest is an opportunity for long hairs from both sides of the bay to join forces in bestowing fuzz, with acts such as Bare Wires and Nectarine Pie representing the East Bay, and Poor Sons and Outlaw, the west. The Groggs are coming all the way from Santa Cruz, and over ten bands is total will

take part in the all day event. **(Berkmoyer)**

With Bare Wires, the Groggs, Nectarine Pie, Poor Sons, and more
2 p.m., \$12
Thee Parkside
1600 17th St., SF
(415) 252-1330
www.theparkside.com

MUSIC

Kill Moi
San Francisco's Kill Moi sets itself apart from other indie rock bands in the local and national scene with a mature mix of beautiful melodies, hypnotic rhythms, and a healthy sprinkling of trombone and trumpet accents. Led by Ryan Lambert, whose long musical journey not only includes a stint with local favorites Elephone, but reaches back all the way to his childhood, when he was a cast member on the '80s TV show *Kids Incorporated*, Kill Moi celebrates the release of its brand new, debut full length album *Hold Me, Motherfucker* at tonight's show. **(Sean McCourt)**

With Sioux City Kid and Tiny Television
10 p.m., \$10
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

MUSIC

Big Business

There's no mistaking the distinctive tones of Big Business. Drummer Coady Willis' kit sounds like a shopping cart full of kitchenware careening down a stairwell. Singer-bassist Jared Warren sports an outraged yowl, like an otherwise mild-mannered man getting a mustard stain on his favorite t-shirt. Though Big Business added a guitarist, Toshi Kasai, in 2008, and then another, Scott Martin, in 2010, the six-string effect on the band is minimal. New EP *Quadruple Single* is still powered by bass, drums and vocals, although it may well be named in honor of the band's new four-person line-up, which is referred to, hilariously, as a "power quartet." No quibbling there — this band is powerful. **(Ben Richardson)**

With Torche, Thrones
9 p.m., \$15
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

MONDAY AUGUST 8

COMEDY

"Comedy Returns to El Rio!"
You can't beat a night out

at El Rio: cheap drinks, a huge patio, douchebag-free crowds, and a huge range of affordable entertainment, from metal bands to queer DJ nights to burlesque performers. Tonight, hit up the Mission District venue for five comedians, including local favorites Joe Klocek, Nick Leonard, and host Lisa "Kung Pao Kosher" Geduldig, a prolific event producer who got her start telling jokes on El Rio's stage over 20 years ago. Also in the mix are SF native Carla Clayy and new local Karinda Dobbins, whose bio explains she's "fluent in three languages: English, Lesbian Lingo, and Corporate-Speak." **(Eddy)**

8 p.m., \$7-\$20
El Rio
3158 Mission, SF
(415) 522-3737
www.koshercomedy.com

TUESDAY AUGUST 9

MUSIC

Imelda May

Although many of her American fans may have gotten their first live stateside glimpse at Irish chanteuse Imelda May on The Tonight Show last month, the dervish from Dublin has been rocking stages for well over a decade

in the UK. Taking the sounds of traditional rockabilly and giving them an injection of her own infectious energy and style, May's sultry and sumptuous voice can make listeners swoon at a ballad or jump to attention on the searing rockers that pepper her set. May comes to the city tonight in support of her latest album *Mayhem* — catch the rising star in an intimate setting while you still can. **(McCourt)**

With Dustin Chance and the Allnighters
8 p.m., \$20
Independent
628 Divisadero, SF
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(1) "John Musker on the Art of Animation" (see Weds/3); (2) Exhumed (see Thurs/4); (3) Shit Robot (see Thurs/4); (4) KMFDM (see Fri/5); (5) Virtual Boy at Low End Theory (see Fri/5); (6) Broken Water plays Think and Die Thinking (see Fri/5); (7) Kill Moi (see Sat/6); (8) Big Business (see Sat/6); (9) Imelda May (see Tues/9)

EXHUMED PHOTO BY CALEB SCHNEIDER; KMFDM PHOTO BY ESTER SEGARRA; VIRTUAL BOY PHOTO BY JOCELYN R.C.; KILL MOI PHOTO BY REID SPICE

arts + culture

Directors Deborah Kaufman and Alan Snitow
at Jerusalem's Western Wall.

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Whose voice?

Deborah Kaufman and Alan Snitow explore how American Jews view Israel in *Between Two Worlds*

By Dennis Harvey
arts@sfbg.com

FILM In 1981 Deborah Kaufman founded the nation's first Jewish Film Festival in San Francisco. Thirteen years later, with similar festivals burgeoning in the wake of SFJFF's success — there are now over a hundred around the globe — she left the festival to make documentaries of her own with life partner and veteran local TV producer Alan Snitow.

Their latest, *Between Two Worlds*, which opens at the Roxie this Friday while playing festival dates, could hardly be a more personal project for the duo. Both longtime activists in various Jewish, political, and media spheres, Snitow and Kaufman were struck — as were plenty of others — by the rancor that erupted over the SFJFF's 2009 screening of Simone Bitton's *Rachel*. That doc was about Rachel Corrie, a young American International Solidarity Movement member killed in 2003 by an Israeli

Defense Forces bulldozer while standing between it and a Palestinian home on the Gaza Strip.

As different sides argued whether Corrie's death was accidental or deliberate, she became a lightning rod for ever-escalating tensions between positions within and without the U.S. Jewish populace on Israeli policy, settlements, Palestinian rights, and more — with not a few commentators amplifying the conservative notion that any criticism of Israel is anti-Semitic, even (or especially) when it comes from Jews themselves.

People who hadn't seen (and boasted they wouldn't see) the strenuously even-handed *Rachel* called the documentary an "anti-Israeli hate fest" akin to "Holocaust denial," its SFJFF inclusion "symptomatic of a demonic strategy" by "anti-Semites on the left."

Stunned SFJFF executive director Peter Stein (who's leaving the festival after its current edition) decried Jewish community "thought police" who pressured the institution and those connected to it with defunding and boycotting threats.

The festival attempted damage control by inviting a public foe of the screening (Dr. Michael Harris of StandWithUs/Voice for Israel) to speak before it, which only amplified the hostile rhetoric.

Seeing the festival being used by extremists on both sides became a natural starting point for *Between Two Worlds*, which takes a many-sided, questioning, sometimes humorous look at culture wars in today's American Jewish population. It touches on everything from divestment debates at UC Berkeley to the disputed site of a Museum of Tolerance in Jerusalem (atop a 600-year-old Muslim cemetery), from the tradition of progressive liberalism among U.S. Jews to rising ethnicity worries spawned by intermarriage and declining birth rates.

The fundamental question here, as Kaufman puts it, is "Who is entitled to speak for the tribe?" For the first time, the filmmakers have made themselves part of the subject matter, exploring their own very different personal and familial experiences to illustrate the diversity of the U.S.

Jewish experience. Snitow's mother had to hide her prior Communist Party membership to remain active in social-justice movements after the 1940s, while Kaufman's father was a devoted Zionist from his Viennese childhood who had to adjust to offspring like "Tevye's daughters gone wild," including one who converted to Islam.

They're clearly in sympathy with other documentary interviewees insisting that one core of Jewish identity has been, and should remain, a stance against absolutism and injustice towards any peoples. Between their SFJFF screenings the filmmakers chatted with the Guardian.

SFBG Is the Bay Area still a bastion of Jewish liberalism, relatively speaking?

Deborah Kaufman What we saw at the festival during the *Rachel* uproar was a collapse of the center. It was really a moment when the extremes were at battle and the center simply disappeared. That's what was and is so disturbing. A kind of apathy where the moderates just throw up their hands and walk away from what's become a very toxic debate.

Alan Snitow It's not that the Bay Area is unique to boo a so-called "pro-Israel" speaker [like Harris]. It's that the Bay Area has maintained an open debate about Israeli policies when other Jewish communities

never countenanced such debate from the get-go. *Rachel* was not shown in other Jewish film festivals around the country because they are already creatures of conservative donors. The aim in this power grab by the right in San Francisco was and is to silence people and institutions like the festival that oppose a McCarthyite crackdown in a remaining bastion of free speech. And this is being mirrored in Israel itself where the Knesset recently passed a law punishing anyone who publicly supports the idea of a boycott of the West Bank settlements.

I think we also have to question this claim of "pro-Israel." All criticism of Israel's occupation is now being branded as "anti-Israel." "Pro-Israel" has come to mean pro the policies of the current, most right-wing government in Israeli history — a government that is now advocating the truly Orwellian position that there is no occupation at all! That's not what pro-Israel or Zionist ever meant except to some ideologues on the far right.

SFBG Had you already been thinking about somehow addressing political rifts in the Jewish community before the SFJFF fracas?

DK We began the film over a year before the SFJFF fracas. We were focusing more on Jewish identity than politics — looking at intermarriage, hybrid identities, a new generation of American Jews — we wanted to re-tell the Biblical story of Ruth, and we were following a fantastic feminist-queer internet discussion called "Rabbis: Out Of My Uterus!" that we thought would be fun to film. But we kept getting swept into the Israel vortex and realized we had to address the question of dissent and who speaks for the Jewish community at this historical moment for the film to be relevant. **SFBG**

BETWEEN TWO WORLDS opens Fri/5 at the Roxie.

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Fudgie Frottage, the Indra, and canine pal LolaBean ride in search of drag king talent. | PHOTO BY RUBY RIEKE

Hail to the kings

TRASH It's that time of year, y'all: the 16th annual San Francisco Drag King Contest is here to shake up midsummer with its proud "cavalcade of sex, drag, and rock n' roll," per its saucy press release. Drag kings are less frequently in the spotlight than their queenly counterparts, but the two groups coexist harmoniously — former Miss Trannyshack and San Francisco Supervisor candidate Anna Conda is among the 2011 event's judges.

Since raising one's glamour quotient to Anna Conda levels likely ain't easy, it seems certain that winning the coveted prize of top Drag King would also require more than throwing on a suit and drawing on a moustache. I went to the source, event producer and co-emcee Fudgie Frottage (also known as Lu Read), to find out more.

SFBG *San Francisco has a long history of drag kings — can you talk a little about that and also about*

how you got your start performing?

Fudgie Frottage The term "drag king" didn't really pop up here until the '90s, when Leigh Crow was doing her Elvis Herselvis character. But prior to that, there were definitely women who were doing drag king performances. Moby Dick, who had been out here, went back to New York and started Club Casanova, and that brought a lot of publicity to the whole drag king phenomenon. I've been performing since I was in kindergarten — for show and tell, the teacher made me sing. When I first moved to San Francisco in the '70s, I was in a few different bands. When Trannyshack was in its heyday, I came up with a "faux-queen" character, and Fudgie came after that. But I was doing my club DragStrip back in '95, before TrannyShack started. I was mostly just producing at first, and then I kind of jumped back on the stage.

SFBG *What are the important qualities a drag king must have?*

FF Sense of humor. Stage presence!

SFBG *How do performers come up with their stage names and personas?*

FF I'm not really sure! Sometimes they're suggested by other people. Other times it's just a brainstorm. For me, the name comes first, before the actuality of getting up there and doing something. It's just part of the creative process. It's an art form, just like you just can't ask a painter why they did this particular painting. It's just what's inside of each person.

SFBG *Do many performers sing live?*

FF Everything happens! There's been live singers, and bands, and lip-sync, of course. Sometimes there's dancing. There was a juggler a few years back. That was pretty entertaining.

SFBG *Looking at the list of special guests for 2011, including bands like Black Flag cover band Black Fag, it's clear the contest is full-on extravaganza. What can audiences expect?*

FF [In addition to Black Fag], we've got some performers [like D.R.E.D.] from New York and some locals — this is the first year [rapper] JenRO will perform with us. But we have burlesque chanteuse the Indra, we've got Leigh Crow coming back. It's a huge show, and it's really, really fun. There's definitely a little bit of everything involved in it. In the press release, I say it's a mash-up of a monster truck show, the Miss America pageant, *American Idol*, and the Westminster Dog Show, since our theme is "Doggone Sweet 16." I think sometimes people might be put off by something called a drag king contest, because they're like, "What is that?" Some people don't even realize that there are drag kings. But we're just a big, huge variety show, where everybody's out to have a really good time. And there is amazing talent. **(Cheryl Eddy) SFBG**

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Oakland's King Lollipop rocks a homemade guitar and ever-present trash crown.

PHOTO BY OWEN COOK AND KEITH AGUIAR

Sticky fingers

Cody S. Blanchard moonlights in a junkyard candy-land band

By Emily Savage
emilysavage@sfbg.com

MUSIC Remember the raw, heart-thumping heat of the Jukebox Jamboree in John Waters' 1990 cult classic *Cry-Baby*? A steamy musician (Johnny Depp) strums and snarls towards a crowd of excited nogoodniks. There was a similar scene a few Saturdays back at a garage rock show in Oakland, thanks largely to Cody S. Blanchard. He's a Clam (of local trio Shannon and the Clams) but he also moonlights as King Lollipop, a John Waters-esque character with high-water pants and a tin can tied atop his head.

Most of the bands featured in the currently underway multi-venue Total Trash Festival have that same vibe: hot, sweaty fun. The festival, now in its third year, is spearheaded by Oakland promoter-musician Marc Ribak. He originally conceived of it as "a trailer park-hobo jungle in the middle of SF for [now deceased Cramps singer] Lux Interior." He describes the like-minded sound of trash music as "dirty, sexy, filthy, and fabulous — like Chuck Berry and Stevie Nicks thrown in a closet together."

Total Trash 3, which goes through Aug. 28, includes 69 bands, 49 of those based in the Bay Area, with sets by Audacity, the Spits, and

Traditional Fools among others.

One of the bigger headliners is Vermont's King Tuff, who will be named the temporary "King of Oakland" during the fest's Total Trash Enchantment Under the Sea Dance and Art Show at Lobot Gallery. And yet, there's another, more local king lurking elsewhere in the lineup — Blanchard's King Lollipop. He'll open for Moonhearts during a day show at Hemlock Tavern on Aug. 28.

In order to determine who fit where under his large trash genre umbrella, Ribak asked musicians a series of questions, meant to place their music sensibilities as darker rock or cuter pop (both equally appreciated): "Rolling Stones or Beatles?" "Rolling Stones or Bo Diddley?" "Rolling Stones or Ronettes?" Most answers converged somewhere in middle of the Rolling Stones, Ronettes, and Bo Diddley.

At King Lollipop's recent show at the cavernous Oakland Metro Operahouse the influences of such styles of music were everywhere. From the high hair and tight clothes of the crowd — both male and female — to the raucous bands on stage. During his set, Blanchard vibrated with energy, backed up by no less than five standing drummers. "I want to have like, 20 people who can all play drums, then if I have a show, whoever can make it, makes

it," Blanchard says. "It's like inviting people to a party except they're going to play music."

Blanchard has a specific vision for his rotating band of players. "I imagined there was a huge junkyard in the Great Depression and the people that lived there wanted to start a band, and they made crowns of tin cans."

On stage Blanchard's guitar is slung high, his vocals pop with bubbly rockabilly referential tone. He sings of reading diaries, and eating cheeseburgers and fries, and also does a cover of Wreckless Eric's classic "(I'd Go The) Whole Wide World."

Blanchard started kicking around the idea for King Lollipop a few years back when he wrote some songs that didn't work with Shannon and Clams — songs that were simpler, poppier, and called for far more percussion. He played his first show under the moniker in early 2011.

Last year, his friend built him a guitar from scratch, using spare parts from other guitars. This year, he's hoping to convince Raven Mahon, the guitarist from Grass Widow who is also a woodworker, to make him a wooden crown to wear at future shows. All hail! **SFBG**

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Facebook: Total Trash Fest 3

MORE AT SFBG.COM

Noise blog: Interview with fellow Total Trashers Moonhearts

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The man, the myth, the legend

Grant Morrison explores better living through comics in *Supergods*

By Sam Stander
arts@sfbg.com

LIT To comics cognoscenti, Grant Morrison is something of a superhero himself. He is the scribe behind such subversions of comics convention as the avant-garde super team adventures of *Doom Patrol* and the confoundingly, sinisterly cartoonish *Seaguy*. But he's also taken on the heavy hitters, from Batman to the X-Men, winning new fans and pissing off purists in the process.

In his new venture into prose nonfiction, *Supergods: What Masked Vigilantes, Miraculous Mutants, and a Sun God from Smallville Can Teach Us About Being Human*, Morrison presents what he calls "a personal overview of the superhero concept from 1938 until the present day." In some ways, it's a mystifying text, tumbling as it does between cultish history, autobiography, and the pop philosophy suggested by its title. Undoubtedly a labor born of immense passion, *Supergods* gives the impression of a transcribed walking tour through the Hall of Justice, narrated by an obsessively knowledgeable fanboy-made-good.

The work is founded on the conceit that superheroes are manifestations not only of mythic principles (shades of Joseph Campbell) but of thoroughly utopian humans. Morrison posits this as a reason that the superhero genre has endured decades of changing public sentiment, and he furthermore wholeheartedly endorses it as a metaphysical truth. Stories are real in themselves, he concludes — "the paper skin of the next dimension down from our own."

Morrison's text is organized chronologically, taking as its starting point the blistering novelty of Superman's first appearance in 1938's *Action Comics* No. 1. Morrison dissects the subliminal symbolism of its cover with shamanic wisdom, and goes on to contrast Superman with his eternal counterpart, Batman. From there, he embarks upon a whirlwind of descriptions of the editors, artists, and writers who shaped the form, from the rough visionary mythos of Jack Kirby to the psychoanalytic preoccupations of *Superman* editor Mort Weisinger. Morrison's accounts of their works are ecstatic, often deconstructing the minutiae of the comics page to get at the effects these sacred texts had on young contemporary readers; the descrip-

tions become weirdly, repetitiously formal as Morrison details each creator's transcendent improvement over his predecessors.

Woven throughout this historical review are anecdotal references to Morrison's youthful encounters with superhero comics, as a child of Scottish pacifists living in constant fear of the bomb. But as the narrative catches up to his earliest work as a comics writer and artist, the content resolutely shifts towards his feverish autobiographical account of adolescent displacement and punk-influenced experimentation. Suddenly *Supergods* is about Grant Morrison, the writer-as-superhero-as-human. From here on out, he is inextricably bound to even the historical portions, as he becomes a major player in DC and Marvel superhero comics.

After Morrison experiences visions in Kathmandu that reveals to him the 5D nature of reality, and writes himself into a comic to become "semifictional," his perspective changes radically. Morrison definitely gets that each reader's mileage may vary as to the real source of his "magical" visions, but he insists on their symbolic usefulness in understanding that fictional universes are just as real as ours, and can translate into inspiration for real change. Morrison makes no effort to separate his personal philosophy from his narration of comics history, tending towards polemic in the book's second half.

The observations about superheroes are generally brilliant, as one would expect from Morrison's fantastic comics output, but the book's structural inconsistency and forced New Age-y conclusions are a bit disappointing. The book works as yet another profession of Morrison's love for superheroes as a form of life-changing magic, but it's neither a complete history nor a coherent statement of how to make superheroes work for you, self-help style. But it makes you desperately want to read the books he describes, and perhaps that's enough. **SFBG**

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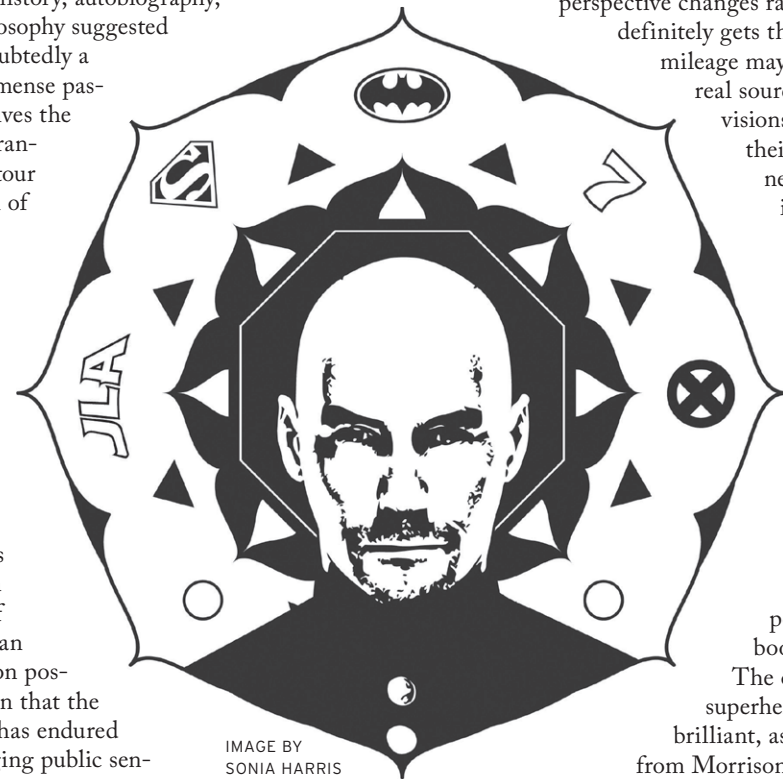


IMAGE BY
SONIA HARRIS

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From left, Jeffrey Augustan Songco's *Nice Body, Bro!* (2011); Whitney Lynn's *Animal Trap* (2011). | COURTESY STEVEN WOLF FINE ARTS



Just say no

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL Summertime is supposed to be about taking it easy and soaking up good vibes. This is decidedly not the case with “Negative



Space,” Steven Wolf Fine Arts’ current group show that, like an old punk rock mix-tape, delivers one lean, catchy declaration of refusal after another.

This is not to say that “Negative Space” sounds only one-note. Each of the ten featured artists offers a different enough riff on the exhibit’s title (one shared by Matt Borruso’s slim, collage-filled hardcover volume, on display here; itself a nod to the late critic Manny Farber’s classic 1971 collection of film criticism) to avoid turning an organizing principal into too much of a gimmick. There’s also enough well-delivered black humor to prevent this modest collection of deliberately difficult, critically-minded and middle-finger-waving art from becoming either overly self-serious or gratingly puerile.

Nicholas Knight, for one, is more prankster than killjoy. His *Permission Slip* (2010) is a pad of those very paper indulgences — free for the taking — printed with the artist’s signature (as “witness”), along with a place for the holder to sign into effect the statement, “I have permission.” “Permission

to do what, exactly?” is the natural follow-up question, and one which Knight’s ludicrous contract leaves unanswered with a pithy shrug of non-commitment.

Jeffrey Augustan Songco’s *Nice Body, Bro!* (2011), which features the titular phrase spelled out in white three-dimensional lettering over a background of what look like rainbow-colored paillettes, becomes a sight gag about transubstantiation once one knows, courtesy of the wall card, that the large sequins are, in fact, glitter-covered communion wafers.

More clever is David Robbins’ *Fuck Buttons*, 1985–87, a tic-tac-toe grid of purple-and-orange hued photographs of 1” buttons, each adorned with a different usage of the word “fuck.” The piece’s initial giddy rush of profanity gradually runs out of steam as various self-canceling dialogues emerge out of the buttons’ placements next to each other. The resulting imaginary arguments read like obscene variations on the old “who’s on first?” routine (for example, the piece’s middle row, left to right, reads: “Fuck you,” “Don’t fuck with me,” “Fuck me”).

The real stand-outs of the gallery’s front room, however, eschew the Pop-isms of Songco and Robbins. Whitney Lynn’s sculpture *Animal Trap* (2011), a black plexiglass cube with an open bottom propped up at an angle by a sawed-off tree branch, sits in the middle of the floor, as if lying in wait. The piece takes Minimalist

sculpture’s classic forms (the cube) and materials (transparent plastic, wood) and, with its suggestive title and familiar arrangement, freights them with unexpected emotion and an implied narrative that has a decidedly unhappy ending.

Animal Trap faces down James Hayward’s *Automatic Black Painting #9* (1975), perhaps the purest, if also the most traditional, interpretation of the exhibit’s title. Unlike Ad Reinhardt’s black paintings from the previous decade, which reveal embedded grids and distinct shades upon prolonged viewing, Hayward’s darkness harbors no hidden designs. In fact, the point of his early monochromatic canvases, such as this one, was to erase his hand entirely by laboriously building up thin layers of pigment to avoid any traces of brushstroke. The resulting 36 x 36 inch oil slick is all that remains of Hayward’s slow, cumulative self-exorcism.

In the gallery’s rear “lounge” area hang Christine Wong Yap’s meticulous, cartoon-like ink drawings on gridded vellum, illustrating various quotes from positive psychological studies on topics such as learned optimism and creativity as applied to the lives of artists. Despite the occasional glint of a glitter pen or iridescent foil rainbow, these selections from the series *Positive Signs* (2011) come off as more humorously pessimistic when presented together than they did when they originally appeared on the San Francisco Museum of Modern Art’s Open Space blog earlier this year as weekly posts.

Wong Yap’s charts and diagrams, to some degree, metabolize the very clinical discourses about happiness and creativity that they also satirize, making for a strange cocktail of uppers and downers when viewed alongside the lithographs of posters and texts by Guy Debord and the Situationist International — earlier and more pointedly political examples of what would later be called culture jamming — that hang opposite.

It is easy to imagine, say, Wong Yap depicting “live without dead time,” an old Situationist slogan that was scrawled by May ‘68 protestors on the same Paris streets that Debord had previously cut apart and re-mapped for dreamers and drifters in his famous chart *Guide Psychogeographique de Paris* (1957, also hanging), as another nugget of motivational wisdom. The Spectacle for the win, folks?

Then again, maybe *I’m* just being pessimistic, an attitude which “Negative Space” doesn’t so much as inundate you with, like the noxious signature scent that wafts out of Abercrombie and Fitch stores, but rather involuntarily triggers, as when a stranger begins to violently cough on a crowded bus. You find yourself shrinking away, but the impulse to cough, too, is irrepressible. **SFBG**

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Class clowns

Back Alley Theater's *Country Club Catastrophe* puts a new farce on the tragically burgeoning dimensions of the class divide

By Robert Avila
arts@sfbg.com



THEATER Linda Brown is a maid at the end of her tether, and tender, as the much-put-upon employee-slave of an exclusive country club. The signs are there from the moment she steps onto the stage: the circles under the young woman's eyes, her frightened stare, the desperate swigs from a ready flask, not to mention her shameless histrionic intensity as she addresses the audience about the soul-sucking richies perpetually at her back.

But it will take the full length of playwright-director Jeff Bedillion and Back Alley Theater's sometimes ambling, generally rowdy new farce, *Country Club Catastrophe*, before our lower-class heroine manages a proper escape — only it's unclear even to her if it's a genuine escape at all, as she stares into the eyes of her replacement with an eerie shock of recognition.

In this uneven but promising production by newcomers Back Alley Theater, performances are at times stilted and pacing might be tightened in places, and perhaps as much as 20 minutes of meandering dialogue productively lost from the second half. But *Country Club Catastrophe* gets laughs in part because it knows what it is about. Inspired equally by classical French farce — Molière's five-act structure in particular — and recognizably American figures from the yawning class divide, it aims at a contemporary social crisis churned by the obscene disparities in wealth in post-middle-class America. (All glimpsed at the preview ahead of opening night.)

Thus, long before her existentially fraught exit, both Linda (played by a comically intense yet sympathetic Katharine Otis) and her handsome gold-digging coworker, the doorman Max (a winningly boisterous Joshua Rice), largely retreat from view behind an onslaught of self-absorbed club members (numbering only a handful in fact, and yet a real handful just the same).

First to arrive is Mrs. Montgomery (a sharp, coolly imperious Jennifer Lucas), her teased hair rising to just within the frame of the front door center stage (in A.J. Diggins' spare, functional set design)

and a long leash trailing from her wrist to an unseen standard poodle with an unhealthy appetite for the doorman. (Exit Max for some scenes.)

Separately from Mrs. Montgomery — who in a manipulative confessional gesture lets Linda know her first name is Tabytha, only to insist she still call her Mrs. Montgomery — arrives the rest of her small but attenuated family. There is husband Miles (Len Shaffer, dispensing affable sleaze), a jolly and salacious philanderer; and son Tristan (a humorously shrill Salvadore Mattos), Tabytha's barely closeted Brown University brat whose constant companion is a houseplant he calls Sister.

Greater than Tristan's fixation on

to the club's members and its equally indignant staff.

For the play finds stark but amusing ways to underscore the primacy of money over every other social divide, be it race or sexual orientation or education. Even the mere appearance of not having money is enough to put one squarely outside the club — or rather, squarely within its steep hierarchies of privilege and worth. As the plot gets increasingly tangled, we're left to consider the intoxicating stench of money in everyone's noses as the ultimate obscenity.

And yet, Linda (and the play) asks, can the greed, selfishness, backstabbing, dirty dealing, and rampant mistreatment that runs rife through



High society melts into a hot mess in *Country Club Catastrophe*.

PHOTO BY ERIN LAVERY

foliage, however, is his unbounded lust for childhood playmate Edward (Jeremy Bardwell), the egomaniacally cocksure but increasingly put out fortunate son of club members Biff and Muffy Birmingham (played, respectively, by a buoyantly silly John Weber and a hilariously sugary yet menacingly bitchy Meaghan M. Mitchell). Biff and Miles are best friends; Muffy and Tabytha not so much. Muffy prefers the company of club member and shy post-debutante Peggy Dupont (a harried Sabrina De Mio), whom Muffy bosses and harshly abuses with an almost innocent glee.

Last and, in the opinion of the club house anyway, certainly least comes Cynthia Anniston (an amusingly oblivious and high-keyed Gloria Terese McDonald), Brown University first-year and cheerleader desperately chasing one-night-stand Edward, her lax outfit reading alternately "prostitute" and "foreign exchange student"

these perverse excuses for families really continue without some final judgment befalling such a club and such a country?

Intonations of just such a judgment are there already in the title, in a gathering electric storm outside, in the self-consciously heightened language, and in the rumblings of piano keys from musician Mike Miraglia's offstage upright. But the catastrophe that finally breaks in on this world isn't exactly *The Day of the Locust*. It is, instead, an ironic and apt judgment on the misspent lives and deflated hopes of the present day, so semi-cozy and quietly desperate despite the raging storm outside. **SFBG**

COUNTRY CLUB CATASTROPHE

Through Aug. 13
Thurs.—Sat., 8 p.m., \$20
Exit Theatre
156 Eddy, SF
www.brownpapertickets.com



The accused: Deborah Peagler (center) with attorneys Joshua Safran and Nadia Costa, who worked pro bono for her release.

Time served

Crime After Crime takes a sobering look at the justice system

By Dennis Harvey
arts@sfbg.com

FILM In 1983, Deborah Peagler was sentenced to 25 years to life for first-degree murder in the death of her former boyfriend Oliver Wilson, whom two local L.A. gang members had strangled — supposedly at her behest, to access Wilson's life insurance money.

Encouraged to plead guilty to avoid the death penalty, Peagler had a juryless trial and was quickly shunted off to prison. There she was repeatedly turned down for parole despite spending the years of her incarceration as a church leader, mentor, and tutor to other inmates; a highly skilled electronics-assembly supervisor; earning two degrees; and sustaining good long-distance relationships with her two daughters. Even most of the victim's surviving relatives had come to believe she should have been released years earlier. For her part, Peagler always claimed she intended Wilson to be beaten, but had not asked for or condoned his murder.

What was missing (or suppressed) from the original trial were the myriad reasons she'd wanted to frighten him away from herself and her family. She was a pregnant 15-year-old high schooler when she first

met Wilson, a charismatic sometimes model who charmed her by taking a fatherly interest in her firstborn. But when money got tight, he abruptly insisted she turn tricks. Initial refusal brought beatings that only increased over time despite her reluctant subsequent acquiescence, stopping just briefly when she bore his own child.

Soon Wilson was dealing drugs, then taking drugs; he kept Peagler a virtual prisoner, refusing to let her speak to friends or relatives. When an eviction forced their temporary separation, he stormed into her family's home with two armed men, threatening to kill them all. For this he was jailed exactly one night, making new death threats in retaliation for the police being called at all. At this point in 1982 she contacted the Crips members (who viewed that home invasion by an outsider in their territory as a serious offense) to frighten Wilson away before he actually killed anyone.

At the time of her trial, testimony on "battering and its effects" were not allowed as circumstantial evidence in California courts, despite — as we now know — the overwhelming majority of U.S. women being victims of domestic violence, rape, or other abuses. (In 1979 President Carter gave a huge boost to the nascent overall cause by establishing the Federal Office of Domestic Violence. Two years later, Reagan

shuttered it.) In 1992 that changed, allowing new cases to benefit — although cases already tried could not be re-opened with evidence previously excluded.

A decade later that, too, changed. Walnut Creek attorneys Nadia Costa and Joshua Safran agreed to take on Peagler's case pro bono, stepping well outside their usual land-use litigation. They launched what turned into years of effort during which her cause becomes a public *cause célèbre*, and indications emerge of some very ugly misconduct by the District Attorney's office.

This battle — all the above is just a starting point — is chronicled in Bay Area filmmaker Yoav Potash's documentary *Crime After Crime*. It's a story with plenty of lurid and tragic revelations, ranging from child sexual abuse to terminal illness to hidden evidence of perjury. After a certain point it becomes clear the D.A.'s office isn't opposing Peagler's release because she's guilty as charged (though nearly everyone by then agrees she should have been tried for manslaughter with a maximum sentence of six years), but because it has dirty secrets of its own to protect and deny.

Crime After Crime won't exactly stoke your faith in the justice system. But this thoroughly engrossing document does affirm that there is hope good people can and will fight the system — even if, alas, it sometimes takes nearly three to score one bitter-sweet win. **SFBG**

CRIME AFTER CRIME opens Fri/5 in Bay Area theaters.

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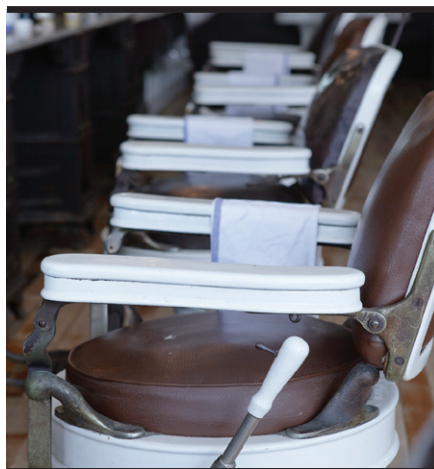
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Replenishment for everybody! F.S.C. Barber (left) provides the hangover treatment, Vicki Marlane (center) refreshes our memories, and DJ Mike Huckaby brings the tunes. VICKI MARLANE PHOTO BY MATTHEW REAMER



Face time

By Marke B.
marke@sfbg.com

SUPER EGO I never regret the morning after — but sometimes the night before can stick to my face like Ragu to Tupperware, child. It's not always pretty!

OK it is, but sometimes it's slightly less so. So when I heard that the nifty new vintage-groomin' F.S.C. Barber in the Mission was offering something called the Hangover Treatment facial, I leaped to try it.

I mean, I'm usually about as resistant to professional beauty treatments as I am to shaved chests on porn stars or pulmonary tuberculosis. I hope. But the rituals of modern manhood are startling — one day you're lighting up a Cuban fedora with a baseball bat you shot at par nine while building your own Playboy smoking jacket. The next you're lying back in a beautifully restored vintage barber chair (complementing F.S.C.'s 120-year-old restored mahogany barber stations from the Chicago World's Fair) while an amiable, impeccably fashionable tattooed guy named Brett massages your face. It was bliss, a multi-part treatment of lavender and eucalyptus hot towels with a bubbling Malin + Goetz mask that really did make me feel like "a million buckaroos." (It costs \$25.) Who wants more cocktails?

F.S.C., which is all the rage in its Manhattan homebase where there are two branches already, may put out a mens club vibe, but it's not really that uptight or theme-y. It has a tasty little clothing shop attached called the Freemans Sporting Club, and manager Jonah Buffa, who opened the SF

outpost (his brother Sam is the F.S.C. founder), is as sweet and laid back as they come, a true Missionite raising his kid in the neighborhood.

To all you tech guys who aren't sure what to do with your look, or aren't even sure you should have one: please go here. They will help you! It will help all of us!

F.S.C. BARBER
696 Valencia, SF. (415) 621-9000,
www.fscbarber.com

T.I.M. T.M.I. The lineup for this year's ever-zesty Treasure Island Music Festival (October 15 and 16, www.treasureislandfestival.com) was announced last week, and as usual it's unofficially segregated into a "dance" day (Saturday) and a "rock" day (Sunday). On my personal "dance day" must-see list? Flying Lotus, Buraka Som Sistema, Shabazz Palaces, Battles, and — hurray for random — Death From Above 1979. There's no over-the-top pop-dance draw this year (although grime-rapper Dizze Rascal's latest "Bonkers" incarnation should please any, goddess help us, Steve Aoki or LMFAO fans).

Also as usual, there's the merest appearance of Bay Area talent — lovely local chamber-pop outfit Geographer pops in to start things off on Saturday. It seems a shame, and a failure of nerve, since we have so much worthy homegrown dance talent. Could they set up a dance tent with continuously spinning local DJs, as an alternative to the stage acts? That would be dandy.

NIKE7UP
Monthly based-goth, witch house and deathrock party 120 Minutes

goes darker than ever with a live set by Nike7UP, who melts the chirpy underbelly of chart-pop into a suicidal wish-blorp. GuMMYBeAR, Nako, WhITCH, Teams, and more haunt your earholes.

Fri/5, 10 p.m., \$10 (\$5 before 11 p.m.). Elbo Room, 647 Valencia, SF. www.elbo.com

► STEFFI AND MIKE HUCKABY

Huckaby was long the secret weapon of Detroit's techno scene, a DJ's DJ who was key in introducing a lot of the Big Names to new sounds. He's finally getting the breakout recognition he deserves — in May, I saw him open the reconfigured garden of Berlin's huge Berghain club, bringing a welcome dose of deep to that spring affair. Steffi, whose hit "Yours" might as well be from Detroit in 1988, comes to us from Amsterdam via Berlin, and she's aces.

Fri/5, 9 p.m.-4 a.m., \$15 (\$10 before 10 p.m.) Public Works, 161 Erie, SF. www.publicsf.com

► DUB FILLMORE FESTIVAL

At last, a free, all-ages, daytime dubstep and reggae festival to wobble away the summer hours. One helluva lot of DJs and performers, including Mochipet, Jah Yzer, Nebakaneza, and Johnny5, bring the blaster to two outdoor stages in the Fillmore. Look out below!

Sat/6, 10 a.m.-6:30 p.m., free, all ages. Corner of Fillmore and O'Farrell Streets, SF.

► ESL SHOWCASE

Ready for funkytime? The ESL label brings out soulfully gifted DJ Nickodemus of sunny house party Turntables on the Hudson for a throwdown with the Afrolicious boys (featuring live drums!), and Rob Garza of Thievery Corporation. Plus: two of my fave clubs, Surya Dub

and Dub Mission, duke it out on the upstairs dance floor of Public Works, with DJ Sep and Kush Arora taking turns at the tables. Kush tells me he's breaking out some rare kuduro and deep afro-house, so get ready to drop. Sat/6, 9:30 p.m.-3 a.m., \$10 advance. Public Works, 161 Erie, SF. www.publicsf.com

► SPEEDY J

The Dutch master of hard techno was famous in the 1990s for wiggling crowds out, true to his name. He still brings the wiggly floor-stomp, but after moving to Berlin and embracing a few minimal and experimental tricks, he's gone deeper and broader, killing it with painterly tech effects. He'll be blowing the monthly Kontrol party away with opener M. Gervais. Sat/6, 10 p.m.-6 a.m., \$20. EndUp, 401 Sixth St., SF. www.kontrolsf.com

► FOREVER'S GONNA START TONIGHT

Last month, the nightlife community lost one of its true legends, Vicki Marlane of the Hot Boxxx Girls revue at Aunt Charlie's Lounge. At 76, she lived an incredibly rambunctious life and was thought to be the oldest continuously appearing transgender stage performer in the country. She gave every number her all — and considering her propensity for epic numbers like "Total Eclipse of the Heart," that was a lot of all! Come celebrate her gorgeousness on Sat/6 at the Castro Theatre, when the awesome and informative 2010 documentary about her, *Forever's Gonna Start Tonight*, screens at midnight with bonus performance footage that will bowl you over. It's a benefit for the AIDS Emergency Fund — appropriate for Vicki's generous spirit. Sat/6, midnight, \$10. Castro Theatre, 429 Castro, SF.

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Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.

1984 Mighty. 9pm, \$2. The long-running New Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests.

PAWAS, Clint Stewart, Atish and Mark Slee, Dheeraj Sareen, Jamaica Suk Public Works. 10pm, \$5-\$7. Electronic dance music.

Shit Robot DJ Set Rickshaw Stop. 10pm, \$7.

Thursday Special Tralala Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.

Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 5

ROCK/BLUES/HIP-HOP

Bastard Noise, Landmine Marathon, Voetsek, Hosebeast Sub/Mission, 2183 Mission; www.sf-submission.com. 8pm, \$10. **Brass Tax** Amnesia. 9pm, \$5.

Rick Estrin and Nightcats Biscuits and Blues. 8 and 10pm, \$20.

La Corde, Ggreen, Waldo Astoria Hemlock Tavern. 9:30pm, \$7.

Mirah, Tara Jane O'Neil El Rio. 9pm, \$5-\$10.

Mr. Big Fillmore. 9pm, \$35.

Mustache Harbor, Private Idaho Slim's. 9pm, \$15.

New Monsoon, Sean Leahy and Friends, Kiyoshi Foster with late night set by **New Monsoonageddon** Great American Music Hall. 9pm, \$15.

Pollux, Cure for Gravity, Repeat After Me Bottom of the Hill. 10pm, \$10.

True Mad North, Red Weather, City Tribe, MilesCountry Hotel Utah Saloon. 8:30pm, \$8.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Rick Estrin and Nightcats, Little Charlie Baty Biscuits and Blues. 8 and 10pm, \$20.

Jazz organ party with Graham Connah Royal Cuckoo, 3202 Mission, SF; www.royal-cuckoo.com. 7:30pm, free.

Vaughan Johnson Jazz Combo Jack's Club, 2545 24th St., SF; (415) 641-1880. 7pm, free.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Duniya Dancehall Bollyhood Cafe, 3372 19th St., SF; www.duniyadance.com. 10pm, \$5-\$10. Bangra, Bollywood, and West African dance.

Oldies Night Knockout. 9pm, \$2-\$4. Doo-wap, one hit wonders, and soul with DJ Primo, Daniel and Lost Cat.

120 Minutes Elbo Room. 10pm, \$5-\$10. With Resident DJs Whitch and Nako plus special guest Nike 7UP.

Steffi, Mike Huckaby, Beautiful Swimmers, Lovefingers Public Works. 9pm, \$10-\$15.

Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

CONTINUES ON PAGE 36 »

the San Francisco Mime Troupe

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August 7, 2:00 PM
Glen Park

August 20, 2:00 PM
Washington Square Park

August 21, 2:00 PM
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HAPPY HOUR T-F 5-8P \$3 WELL/DRAFT
\$5 BLOODY MARY AND FRY BREAD
W ROCKY TREE M/W/F/SAT

WED 7P RED HOTS BURLESQUE \$5-10
8P OMG! KARAOKE NOS

THU 9P GO DEEP:
LET'S WRESTLE
9P DJ BOOTYKLAP PRESENTS
MONSOON SEASON (WORLD) NOS

5:30P FREE OYSTERS ON THE HALF SHELL
6P-2A DJ'S CARMEN &
MIRANDAS FRUIT STAND
(WORLD, FUNK, R&B, POP) NOS

FRI 7P RED HOTS BURLESQUE
9P MIRAH, TARA
JANE ONEIL,
NIKAID KAZUMI
(RAD) \$5-10

SAT 2P HARD FRENCH-
HARD DANCING. HARD CRUISING \$7
9P OAKHELM, WALKEN,
NEGATIVE QUEEN
(METAL) \$7

SUN 3P EAGLE IN EXILE
BEER BUST +
BANDS + BENEFITS

MON DOLLAR DAYS \$1 PABST/\$2 WELL
8P COMEDY RETURNS TO EL RIO
9P RADICAL VINYL (DJ FUNK/OLDIES/PUNK) NOS

TUE 8P ALL-STAR JAM WITH LOS
TRAIN WRECK NOS

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CONT>>

SATURDAY 6

ROCK/BLUES/HIP-HOP

Justin Ancheta Amnesia. 10pm, \$30.
Annie Bacon and Her Oshen Riptide. 10 and
11:15pm, free.
Cast of Thousands featuring Brady Kids
String Players, Kindness and Lies, Tremor
Low Cafe Du Nord. 9:30pm, \$10.
Dredg, Trophy Fire, Strange Vine Great
American Music Hall. 8pm, \$20.
Dub Fillmore Festival Gene Suttle Plaza and
Fillmore Center, Fillmore and O'Farrell; www.
dubfillmorefest.com. 10am, free.
Mickey Hart Band Independent. 9pm, \$30.
Moenia Fillmore. 9pm, \$35.



WED 8/3
9PM \$10/12
NUCLEAR WAR NOW! &
LUCIFER'S HAMMER PRESENT
PROCLAMATION (SPAIN)
SANGUIS IMPEREM
PALE CHALICE

THU 8/4
9:30PM \$7
AFRO-TROPIC-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJS/HOSTS:
PLEASUREMAKER
SENIOR OZ PLUS SPECIAL GUEST-
FUNK ARK (ESL MUSIC/D.C.)

FRI 8/5
10PM \$5 B4
11PM \$8 AFTER
ELBO ROOM PRESENTS
120 MINUTES
SPECIAL GUESTS
NIKE7UP PLUS
TEAMS AND GUMMyBEAR
RESIDENT DJS WHITCH & NAKO
LASERS & LIGHTS: FUTURE WEAPONS

SAT 8/6
10PM \$10
SPINNING 60'S SOUL 45'S
SATURDAY NIGHT
SOUL PARTY
WITH DJS
LUCKY, PAUL PAUL,
PHENGREN OSWALD
(\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)

SUN 8/7
3PM-7PM \$10/12
EARLY SHOW:
SUBLIMINAL SF PRESENTS
YOB (EUGENE, OR),
DARK CASTLE (PROFOUND LORE)
HORNSS
LATE SHOW:
DUB MISSION PRESENTS
DJ SEP, J BOOGIE
(DUBTRONIC SCIENCE/OM) AND GUEST
MATT HAZE
(THE SLAYERS CLUB, IDUB, DALY CITY RECORDS)

MON 8/8
9PM \$7
ELBO ROOM PRESENTS
ADAM ARCURAGI
& THE LUPINE CHORAL SOCIETY
PLUS FANCY DAN

TUE 8/9
9PM \$10
ELBO ROOM PRESENTS
BOMBSHELL BETTY &
HER BURLESQUETEERS
PLUS LIVE MUSIC FROM
FROMAGIQUE

WED 8/10
9PM \$6
CHAD STAB PRESENTS
RETURN TO EARTH
(MEMBERS OF MY REVOLVER)
THE SUGGIES
SYMBOLICK JEWS
GUITAR WIZARDS OF THE FUTURE

UPCOMING:
THU 8/11 AFROLICIOUS:URSULA1000
FRI 8/12 TORREBLANCA/BANG DATA
SAT 8/13 TORMENTA TROPICAL
SUN 8/14 DUB MISSION: DJ SEP, ROGER MAS

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Oakhelm, Walken, Negative Queen El Rio. 10pm, \$7.
San Francisco Rock Project Amoeba. 2pm, free.
San Frandelic Summer Fest Thee Parkside. 2pm, \$12.
Sioux City Kid, Kill Moi, Tiny Television Bottom of the Hill. 10pm, \$10.
Torche, Big Business, Thrones Slim's. 9pm, \$15.
Wet Illustrated, Angora Debs, Dimples Hemlock Tavern. 9pm, \$5.
WomenROCK's Fifth Anniversary Celebration Box Factory,865 Florida, SF; (415) 637-6870. 2pm, free.

JAZZ/NEW MUSIC

Bonjour, Tristesse St. Gregory of Nyssa Episcopal Chuch, 500 De Haro, SF; www.pacificcollegium.org. 8pm,



BOTTOM
OF THE HILL

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HYDROPHONIC
THE AGENT DEADLIES
OVER THE FALLS
FRIDAY 5 8:30 DOORS • \$10 • 21+

MELVOY
CURE FOR GRAVITY
REPEAT AFTER ME
SATURDAY 6 8:30 DOORS • \$10 • 21+
SIOUX CITY KID
KILL MOI
TINY TELEVISION
SUNDAY 7 8:30 DOORS • \$15 • AA
BOWLING FOR SOUP
THE DOLLYROTS
SUNDERLAND

MONDAY 8 8:30 DOORS • FREE • 21+
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TUESDAY 9 8:30 DOORS • \$8 • 21+
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ROCKFIGHT
THE CRUTCH

WED 8/10 STEINWAY JUNKIES
SHAKE MEL • MICK LEONARDI • PROSE IN ROSETTE
THU 8/11 EVALINE
LITE BRITE • FAKE YOUR OWN DEATH
FRI 8/12 CALIFONE
YESWAY • SANDS
SAT 8/13 THE HOOKS • EASTERN SPAN
INTERCHORDS • CLASH CITY SIRENS
SUN 8/14 SOLE
DOSH

MON 8/15 BOMB THE MUSIC INDUSTRY
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TUE 8/16 HOLCOMBE WALLER
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\$10-\$30.
Jazz organ party with Graham Connah Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
John Weise, C. Spencer Yeh, Bill Orcutt, Pod Blotz Lab, 2948 16th St., SF; www.thelab.org. 9pm, \$6-\$15.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Bootie SF DNA Lounge. 9pm, \$8-\$10. Mashups with DJ Paul V, DJ Fox, and John!John!
Club 1994 Rickshaw Stop. 9pm, \$10-\$15. '90s hip-hop and TRL classics
Debaser Knockout. 9pm, \$5. '90s alternative dance party with DJ Jamie Jams and Emdee.
ESL Music Showcase Public Works. 930pm,



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*Fri 8/5 THE STRUTS
9PM \$6
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NECTARINE PIE, THE LOVE DIMENSION,
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MOCCRETRO, POOR SONS,
THE LOTUS MOONS, FAMILY MATTERS,
ROSA GRANDE, TH MRCY HOT SPRINGS,
THE TET HOLIDAY, JARED GONZALEZ

*Sun 8/7 A BENEFIT FOR JENNY BENNETT
12PM-3PM ALL AGES FREE
WHOA NELLIES
TOSHIO HIRANO
4PM ALL AGES FREE
TWANG SUNDAY
GOING AWAY PARTY
THE CREEK

UPCOMING SHOWS:
8/11 - FLOWERSHOP DIY SKATEPARK
BENEFIT: VANISHING BREED,
ROCK BOTTOM, IRON WITCH,
WAR CHILD, HIDES
8/12 - DEK KONNKEER DVD,
THE TROUBADOUR FEW, TOUCH-ME-NOTS
8/13 - HEARTSOUNDS, THE STORY SO FAR
THIS TIME NEXT YEAR, SHOTDOWN
8/18 - U.S. BOMBS, THE MEAT SLITS,
JOHNNY MADCAP & THE DISTRACTIONST
8/20 - POLAR BEARS, KISSING COUSINS,
SYN ACK
8/23 - ANGELS UPSTARTS, KOOZBANE,
HOUNDS & HARLOTS, SYDNEY DUCKS
8/25 - NIGHT CALL, HAWAII PARTY
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LEGENDARY STARDUST COWBOY
WITH THE ALTAMONT BOYS,
ROCK N ROLL ADVENTURE KIDS,
DADDY LONG LEGS, SHANKERS
9/2 - SORROWS (BOMP ALIVE),
THE CRAZY SQUEEZE
9/3 - STA. LUIGIA, WATER BURST ONES,
HEAVY CREAM, BURIT ONES
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\$10-\$20. Featuring Nickodemus, Rob Garza, Afrolicious, DJ Sep.
Sanafrica Bollyhood Café. 9pm, \$7-10. West African and Latin fusion party with Jose Luis, DJ Nado, and DJ Mignane.
Saturday Night Soul Party Elbo Room. 10pm, \$10. Sixties soul 45s with DJs Lucky, Phengren Oswald, Paul Paul.

SUNDAY 7

ROCK/BLUES/HIP-HOP

Bowling for Soup, Dollyrots, Sunderland Bottom of the Hill. 9pm, \$15.
Gorilla Takeover DNA Lounge. 5:30pm, \$10-\$12.
Hipwaders at JAMband Family Festival Park Chalet, 100 Great Hwy., SF; www.parkchalet.com. 3pm, free.
Hurd Ensemble, Ellul Hemlock Tavern. 9pm, \$6.
"Jerry Day" Jerry Garcia Amphitheater,40 John F. Shelley, SF; jerryday.org. Noon, free.
Aaron Neville and Quinn Deveaux, Blue Beat Review Stern Grove, 19th Ave. and Sloat, SF; www.sterngrove.org. 2pm, Free.
Kally Price Old Buster Blues and Jazz Band, Emperor Norton's Jazz Band Amnesia. 9pm, \$5.
Twang Sunday with Going Away Party, Creak Thee Parkside. 4pm, free.
YOB, Dark Castle, Hornss Elbo Room. 3pm, \$10-\$12.

JAZZ/NEW MUSIC

Bonjour, Tristesse St. Gregory of Nyssa Episcopal Chuch, 500 De Haro, SF; www.pacificcollegium.org. 8pm, \$10-\$30. A cappella music from the 20th century on.
Jazz organ party with Graham Connah Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Matt Schofield Biscuits and Blues. 8 and 10pm, \$20.



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LIVE ROOTS REGGAE!

8.6 Sa "BRAZIL"
DJ ABEL DAMESCENO
WORLD. FUNK. SOUL

8.7 Su "EARLY RUNNIN'S"
MYSTIC MAN
"KING OF KING'S"
DJS SMOKE ONE & D

8.10 We DOUG BEAVERS
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LIVE SALSA & DANCE LESSONS

TUESDAYS

ROCKSTAR KARAOKE • 8PM SIGN UPS

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DANCE CLUBS

Batcave Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steeplerot Necromos and c. death.

Fresh Ruby Skye. 6pm, DJ Kevin Lee and Derek Monteiro. Benefiting Glide Memorial Church.

Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludichris, and guest Matt Haze.

Jock Lookout, 3600 16th St, SF; www.look-outsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.

La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemaacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

Tropical Hot Dog Night Knockout. 10pm, free. Mutant disco and post punk with DJ Placentina, Lady of the Night.

MONDAY 8

ROCK/BLUES/HIP-HOP

Adam Arcuragi and Lupine Choral Society,

Fancy Dan Elbo Room. 9pm, \$7.

Dominique Leone, Horns of Happiness, Aaron Novik/Thorny Brocky Knockout. 10pm, \$7.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5.

Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.

M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.

Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

TUESDAY 9

ROCK/BLUES/HIP-HOP

Timothy Bloom Cafe Du Nord. 9:30pm, \$12.

Bombshell Betty and Her Burlesqueers,

Fromagique Elbo Room. 9pm, \$10.

Imelda May Independent. 8pm, \$20.

Misner and Smith Dastardly Amnesia. 9:30pm, \$5.

Tortured Genies, Roomate, Sunbeam Rd

Hemlock Tavern. 9pm, \$6. **SFBG**



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10PM \$5
8/7 **SCHLITZ INDUSTRY NIGHT**
9PM-CLOSE! DEALS ALL NIGHT LONG!
8/8 **MEATBALL MONDAYS**
W/ STEPH & DWAYNE 9PM
ASS-END HAPPY HOUR
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8/9 **TEQUILA TERROR TUESDAYS**
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Trappers 8/6 The Parties, Sky
Parade, Jason Simon (Dead Meadow),
American Professionals 8/7 Purple
Mercy, Plant Tribe, Time & Energy (9),
Kiwi Time, Broken Giant, Hashemites
(6PM) 8/8 Atomic Machines, Voice
of Addiction, Bum City Saints, Ani
DiFranco's Dick (9PM); Sunday Valley,
Pistols For Jesus (6PM) 8/9
Broken Cities, Rare Monk, Okay Jose
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CARLOS VILLA
MANONGS, SOME DOORS,
AND A BOUQUET OF CRATES
The Mission Cultural Center for Latino Arts announces a survey exhibition of the works of Carlos Villa, circa 1970-2011. Influenced by investigations of his own Filipino heritage and the intricacies of immigrant identities and experiences, Villa's work has consistently challenged the bounds of the multicultural, while resisting expectations that it remain there. Curated by Maurizio Pineda.
Opening Reception, August 17, 6:30-9:30p
Cash Bar and Light Fare / \$5 admission
Exhibition Dates: August 13-October 5, 2011
Mission Cultural Center for Latino Arts
2868 Mission Street SF, CA 94110
www.missionculturalcenter.org



UTAH
WEDNESDAY 08/03
8PM • \$6 ADV & DOOR
• Benjamin Winter
• Colour
• Valeri Lopez
THURSDAY 08/04
9PM • \$8 ADV & DOOR
Songwriters in the Round:
• Heather Combs
• Jesse Brewster
• Chi McClean
• Melissa Phillips
FRIDAY 08/05
9PM • \$8 ADV & DOOR
Fuzzwood Productions Presents:
• True Mad North
• Red Weather
• City Tribe (EP release)
• Miles Country
SATURDAY 08/06
9PM • \$8 ADV & DOOR
• Cyndi Harvell
• Count Fleet (Closing Set)
• Utah Girl
• Lila Nelson



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WEDS AUG 3 **MICHAEL BEACH + 3 LEAFS**
AVA MENDOZA + NICK TOMBURRO TOP \$7
THURS AUG 4 **TEXAS THIEVES + UNKO ATAMA**
THE PAPER BAGS • 10PM \$7
FRI AUG 5 **OLDIES NIGHT**
NASTY OLDIES • PRIMO • DANIEL • LOST CAT TOP \$4
SAT AUG 6 **DEBASER**
THEE 90'S ALT MUSIC DANCE PARTY
WITH JAMIE JAMS & MR. EMDEE TOP \$5
WEAR YER FLANNEL GET IN FREE BEFORE 11PM
SUN AUG 7 **TROPICAL HOT DOG NIGHT**
DJs PLACENTINA & MR. WILL IVY
MUTANTDISCO NO WAVE POWER • 9P FREE
MON AUG 8 **DOMINIQUE LEON**
HORNS OF HAPPINESS
THORNY BROCKY + BEEP & DJ NEIL
MARTINSON • 9PM • \$7 • A SMILE BENEFIT
TUES AUG 9 **NO ALTERNATIVE + PINATA PROTEST (TEXAS)**
BANKRUPT DISTRICT + DJ CHAOS • 9:30P \$5
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HAPPY HOUR MON - FRI 5P
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Colman Domingo stars in a workshop production of his new dark comedy, *Wild With Happy*, as part of TheatreWorks' 2011 New Works Festival.

| PHOTO COURTESY COLMAN DOMINGO

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Gilligan's Island: Live On Stage! 2011 Garage, 975 Howard, SF; www.brownpapertickets.com. \$10-20. Opens Sat/6, 8pm. Runs Sat-Sun, 8pm. Through Aug 28. Moore Theatre and SAFEhouse for the Performing Arts presents this updated, ribald take on TV's classic castaways.

A Midsummer Night's Dream Steve Silver Theater, 1101 Eucalyptus (on the Lowell High School campus), SF; www.bathwater.org. \$20. Opens Thurs/4, 7:30pm. Runs Thurs-Sat, 7:30pm. Through Aug 20. Bathwater Productions performs an acrobatic version of the Shakespeare classic.

Peaches en Regalia Stage Werx, 533 Sutter, SF; www.wilywestproductions.com. \$12-24. Opens Thurs/4, 8pm. Runs Thurs-Sat, 8pm. Through Aug 27. Wily West Productions performs company director Steve Lyons' quirky comedy.

BAY AREA
"2011 New Works Festival" TheatreWorks at Lucie Stern Theatre, 1355 Middlefield, Palo Alto; (650) 463-1960, www.theatreworks.org. \$19-29. Schedule varies; runs Aug 7-21. TheatreWorks presents its annual festival of new musicals and plays, performed in workshop or staged-reading form, plus a panel discussion.

ONGOING

Act One, Scene Two SF Playhouse, Stage Two, 533 Sutter, SF; (415) 869-5384, www.un-scripted.com. \$10-20. Thurs-Sat, 8pm. Through Aug 20. Un-Scripted Theater Company hosts a different playwright each night, performing the first scene of an unfinished play and then improvising its finish.

"AfroSolo Arts Festival" Various venues, SF; www.afrosolo.org. Free-\$100. Through Oct 20. The AfroSolo Theatre Company presents its 18th annual festival celebrating African American artists, musicians, and performers.

American Buffalo Actors Theatre of San Francisco, 855 Bush, SF; (415) 345-1287, www.actors theatresf.org. \$26-38. Wed-Sat, 8pm. Through Sept 3. Actors Theatre of San Francisco performs the David Mamet crime classic.

Billy Elliot Orpheum Theater, 1192 Market, SF; www.shnsf.com/shows/billyelliott. \$35-200. Tues-Sat, 8pm (also Wed, 2pm); Sun, 2pm. Through Aug 21. As a Broadway musical, *Billy Elliot* proves more enjoyable than the film. The movie's T. Rex score may have been a

major selling point, but it was a bit maudlin for a story that needed no help in that department. The musical naturally has a sentimental moment or three, but it's much more often funny, muscular in its staging (with repeatedly inspired choreography from Peter Darling), and expansive in its eclectic score (Elton John) and well-wrought book and lyrics (Lee Hall). Moreover, Stephen Daldry (who also directed the 2000 film) plays up bracingly the too-time-ly class politics of the modest 1980s English mining town besieged by Margaret Thatcher's neoliberal regime in the latter's ultimately successful bid to crush the once-powerful miners union. The cast is likewise very strong. The second act is not as strong as the first, but as crowd-pleasing entertainment the musical burrows deep and more often than not comes up with gold. (Avila)

Country Club Catastrophe Exit Theatre, 156 Eddy, SF; www.brownpapertickets.com. \$20. Thurs-Sat, 8pm. Through Aug 13. Back Alley Theater Company performs its first original production, a farcical comedy set at a country club.

Left-Handed Darling Exit Theatre, 156 Eddy, SF; www.brownpapertickets.com. \$15-30. Fri-Sat, 8pm. Through Aug 13. Foul Play Productions performs the world premiere of Nikita Schoen's Dust Bowl-era drama.

Tigers Be Still SF Playhouse, 522 Sutter, SF; www.sfplayhouse.org. \$30-50. Tues-Wed, 7pm; Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 10. SF Playhouse performs Kim Rosenstock's quirky comedy.

What Mamma Said About Down There SF Downtown Comedy Theater, 287 Ellis, SF; www.sfdowntowncomedytheater.com. \$15. Thurs-Sat, 8pm. Through Aug 20. Sia Amma returns with her solo comedy.

BAY AREA
Communicating Doors Live Oak Theatre, 1301 Shattuck, Berk; www.aeofberkeley.org. \$12-15. Fri-Sat, 8pm; Aug 14, 2pm. Through Aug 20. Actors Ensemble of Berkeley performs Alan Ayckbourn's "time-travel-battle-of-the-sexes comedy."

The Complete History of America (abridged) Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, www.marinshakespeare.org. \$20-35. Performance times vary; check website for schedule. Through Sept. 25. Marin Shakespeare Company performs Adam Lon, Reed Martin, and Austin Tichenor's three-person romp through American history.

East 14th: True Tales of a Reluctant Player Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-50. Sat/6, 8:30pm; Sun/7, 7pm. Don Reed's hit solo comedy receives one last extension before Reed debuts his new show (a sequel to *East 14th*) in the fall.

Fly By Night Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 463-1960, www.theatreworks.org. \$19-69. Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Aug 13. TheatreWorks performs the world premiere of Kim Rosentock, Michael

Mitnick, and Will Connolly's musical, set in 1965 New York.

Macbeth Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, www.marinshakespeare.org. \$20-35. Performance times vary; check website for schedule. Through Aug 14. Marin Shakespeare Company takes on the Scottish play.

Madhouse Rhythm Cabaret at Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, www.themarsh.org. \$15-35. Thurs, 7:30pm. Through Aug 25. Joshua Walters performs his hip-hop-infused autobiographical show about his experiences with bipolar disorder.

A Midsummer's Night Dream This week: Rengstorff House, 3070 N. Shoreline, Mtn View; www.womanswill.org. Free (donations requested). Sun/7, 2pm. Performances continue at Bay Area parks through Aug 21. Woman's Will performs the Shakespeare favorite.

Not a Genuine Black Man Marsh Berkeley, TheaterStage, 2120 Allston, Berk; 1-800-838-3006, www.themarsh.org. \$20-50. Sat, 5pm (also Sept 8 and 22, 7:30pm). Through Sept 24. This is it: the final extension of Brian Copeland's solo show about growing up in (nearly) all-white San Leandro.

Reduction in Force Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, www.central-works.org. \$14-25. Thurs-Sat, 8pm (also Aug 20 and 27, 5pm); Sun, 5pm. Through Aug 28. Central Works performs "an economic comedy about back-stabbing, ass-kissing, and survival of the sneakiest."

The Road to Hades John Hinkel Park, Southampton Ave, Berk; (510) 841-6500, www.shotgunplayers.org. \$10 (suggested donation; no one turned away for lack of funds). Sat-Sun, 3pm. Through Sept 11. Shotgun Players presents a new comedy written by and starring veteran comedian and clown Jeff Raz.

Strange Travel Suggestions Cabaret at Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, www.themarsh.org. \$20-50. Fri, 8pm; Sat, 5pm. Through Aug 27. Jeff Greenwald returns with a new version of his hit show of improvised monologues about travel.

2012: The Musical! This week: Lakeside Park, Bellevue and Perkins, Oakl; www.sfmt.org. Free. Wed/3-Thurs/4, 7pm. Peacock Meadow, Golden Gate Park, SF. Sat/6, 2pm. Glen Park, Bosworth and O'Shaughnessy, SF/ Sun/7, 2pm. Continues through Sept. 25 at various Bay Area venues. San Francisco Mime Troupe mounts their annual summer musical; this year's show is about a political theater company torn between selling out and staying true to its anti-corporate roots.

PERFORMANCE/DANCE

DanceWright Project and Labayan Dance/SF Dance Mission Theater, 3316 24th St, SF; www.brownpapertickets.com. Fri-Sat, 8pm; Sun, 7pm, \$18. The companies share the stage to present their joint 2011 summer/fall season.

"Fireside Storytelling: Spectacular Injuries" Jellyfish Gallery, 1286 Folsom, SF; www.jellyfishgallery.com. \$10. Storytelling with Quintin Meckie, Chris Spurrell, Lori "Switch" Ayres, Damian Chacona, and more.

"Five Funny Females Festival" Purple Onion, 140 Columbus, SF; www.5funnyfemales.eventbrite.com. Fri-Sat, 8 and 10pm. \$20. This fest's format highlights five different female comedians during each set, with host Susan Alexander.

Live stand-up comedy and belly dancing Four Star, 2200 Clement, SF; (415) 666-3488. Thurs, 8pm. \$7. Variety show with Johnny Steele, Kurt Weitzmann, and other comedians, plus magician Charlie Martin, Rasa the belly dancer, and more.

"Previously Secret Information" Stage Werx Theatre, 533 Sutter, SF; www.previouslysecretinformation.com. Sun, 7 and 9:30pm. \$25-35. This month's edition of the storytelling series features Greg Proops, Joe Klocek, and Dhaya Lakshminarayanan.

"The Unbearable Lightness of Raya (The 2011 Remix)"/"Halloween! The Ballad of Michele Myers" CounterPULSE, 1310 Mission, SF; 1-800-838-3006, www.counterpulse.org. Fri-Sun, 8pm. \$15-20. Drag superstar Raya Light stars in her San Francisco Fringe Festival hit musical, with updates, in a performance paired with a drag (and musical) take on slasher films. **SFBG**



Embody a diminutive Viking with a hunger for zombie death at Thu/4's Thorn: Zombie Dungeon Survival videogame release party.

| IMAGE COURTESY OF GOOD CONTROLLER

On the Cheap listings are compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 3

LitUp Writers' "Habitat for Insanity: Stories of the City" 111 Minna, SF. www.litupwriters.com 7:30pm, free. Chaos – it flows more freely in city streets. Or maybe that's just in our lives. Or not – tonight's presentation by the humor-reading LitUp Writers focuses on urban madness, from Wellington, New Zealand to Rome and our much-loved City by the Bay. City-themed raffle prizes sweeten the draw, as does tunes by DJ Free Food Fong.

THURSDAY 4

Thorn: Zombie Dungeon Survival videogame release party Viracocha, 998 Valencia, SF. www.viracochasf.com. 8pm, free. Is it foolish to be over-attached to life? We all must part one day – why not get used to it now with an iPhone app that challenges our idea of success. Zombie-killing success that is. Celebrate the release of SF's new independently-designed Viking versus undead dungeon game with this party in Viracocha's calmly lovely setting – DJs and kiosk for testing out *Thorn* included. The beauty of the game is that you can never win the whole thing – but you'll bust a lot of zombie skull trying!

FRIDAY 5

North Beach First Friday North Beach neighborhood, SF. Facebook: First Fridays in North Beach. 7-9pm, free. At least 10 galleries in SF's canola-spangled climes will be throwing their doors wide open for your perusal pleasure. Yes, there will be free wine – save some for us.

Oakland Art Murmur Broadway and Telegraph, between 22nd and 26th Sts., Oakl. www.oaklandartmurmur.org. 6-9pm, free. We very much enjoy cruising East Bay's most happening (gasp!) Berkeley's gonna be pissed) arts district each month, taking in the rewardingly sophisticated take on snacks, sights, and sounds. This month, drop by the Uptown Club for free indie rock and Vessel Gallery (471 25th St.) for Bryson Bost's intricate pen and ink gear worlds.

SATURDAY 6

Writers With Drinks The Make Out Room, 3225 22nd St., SF. www.writerswithdrinks.com. 7:30-9:30pm, \$5-10 sliding scale. You know what happens when you get a writer drunk? They talk about their books. Leave it to this long-running lit series to break them of the habit. This week, watch Ted Chiang (author of *The Lifecycle of Software Objects*), Melissa Febos (she penned *Whip Smart*), and Lee Konstantinou (*Pop Apocalypse: A Possible Satire*) step outside the box with readings of divergent genres, which they will recite boozily.

Dub Fillmore Festival Fillmore and O'Farrell, SF. www.dubfillmorefest.com. 10-6:30pm, free. The Mayor's Office of Economic and Workforce Development actually funded this al fresco fest. The goal is to draw more young people – the neighborhood's median age is reported to be around 30 – out onto Fillmore Street, revitalizing the once-packed neighborhood. Anyways, if you're in the area you're going to be inundated with dub-step. You may as well go dance your ass off.

MONDAY 8

Rum bartender's challenge Smuggler's Cove, 650 Gough, SF. www.appletonreservemixologychallenge.com. 6-9pm, free. Banana liqueur, pineapple syrup, lime, egg white, coffee tincture – Aunt Vi's shopping list for her killer summer BBQ dessert? Nope, it's a truncated rundown of what bartender Josh Harris shook up last year to win the Appleton Estate Jamaica rum cocktail contest. Mix masters will want to be on hand to see what takes it this year.

TUESDAY 9

Art Criticism Conference San Francisco Art Institute, 800 Chestnut, SF. www.sfaai.edu. Through Aug. 12. Today's performance: 7:30pm, free. Finally a place where your snide asides on aesthetic context will be lauded for the genius that they embody! Today kicks off SFAI's three-day conference with a live reading of Oscar Wilde's *The Critic as Artist*. **SFBG**



Ken Kesey (pictured) and his Merry Pranksters are the focus of doc *Magic Bus*, out Fri/5. | PHOTO BY TED STRESHINSKY, CORBIS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

SAN FRANCISCO JEWISH FILM FESTIVAL

The 31st San Francisco Jewish Film Festival runs through August 8 at the Christopher B. Smith Rafael Film Center, 1119 Fourth St., San Rafael; Oshman Jewish Community Center, 3921 Fabian Way, Palo Alto; and Roda Theatre at Berkeley Rep, 2025 Addison, Berk. For tickets (most shows \$12) and a full schedule, visit www.sjfff.org.

OPENING

▶ **Between Two Worlds** See "Whose Voice?" (1:10) Roxie.

The Change-Up This brom-com just might go down as the one where Ryan Reynolds proves his acting chops by playing a creepy Peter Pan and an upstanding family man with Jason Bateman's physical tics. And it's almost good enough to wipe out those terrible memories of Reynolds' dances with CGI in Green Lantern. Yet 2011 summer movies' MVP Bateman still manages to steal all the best scenes as both the straight man and the kidult-in-a-grown-up's-body: namely those R-pushing moments he's changing diapers and taking a face full of baby poo, coming on like a pink-Polo'd jackass at a big-money meeting, and watching the woman of his dreams saunter into the can to cope with backfiring Thai grub. It's the stuff of fantasy — as well as some clever writing and considerable buddy-buddy chemistry — when career-climbing, do-right lawyer Dave (Bateman) and perpetual playa Mitch (Reynolds) voice envy for each other's lives while pissing into a magical fountain. The old switcheroo inexplicably occurs the next morning when each chum find himself in the other's body. Fortunately the Freaky Friday (1976) kookiness that ensues rises a bit above the safe norm by plunging headlong into all the cringey discomfort that comes with watching babies toy with cleavers and electrical outlets. The Change-Up is completely ludicrous, fo' sho', and never really strays from the reassuring confines of its story arc, but the laughs accompanying its morning-afters will satisfy more than any new Hangover. (1:52) (Chun)

▶ **Crime After Crime** See "Time Served." (1:33) Elmwood, Roxie, Smith Rafael.

The Devil's Double Lee Tamahori directs Dominic Cooper in this 80s-set drama about Saddam Hussein's sinister son Uday and his reluctant body double. (1:48)

The Guard Irish police sergeant Gerry Boyle (Brendan Gleeson) is used to running his small town on his own terms — not in a completely Bad Lieutenant (1992) kind of way, though he's not afraid to sample drugs and hang with hookers. More like, he's been running the show for years, and would prefer that big-city cops stay the hell out of his village. Alas, a gang of drug smugglers is doing business in the area, so an officious group of investigators from Dublin (horror!) and America (in the form of an FBI agent played by Don Cheadle) soon descend. His mother's dying, his brand-new partner's missing, and

between all the interlopers on both sides of the law, Boyle's having a hard time having a pint in peace. Good thing he's not as simple-minded as all who surround him think he is. Writer-director John Michael McDonagh (brother of playwright Martin, who directed 2008's *In Bruges* — also starring Gleeson) puts an affable Irish spin on what's essentially a pretty typical indie comedy, with some pretty typical crime-drama elements layered atop. Boyle's character is memorably clever, but the film that contains him never quite elevates to his level. (1:36) Embarcadero. (Eddy)

▶ **Magic Trip** How to bottle the lysergic thrills and chills of a monumental road trip that marked the close of the Beat Generation era and the dawn of the hippie years? Remarkably, Ken Kesey and his Merry Pranksters did just that — and with the help of directors-writers Alison Ellwood and Alex Gibney, their efforts have been retrieved from the swamps of yesterday. You don't have to be a Summer of Love easy rider, Kesey reader, Deadhead, or acid gobbler to appreciate the freewheeling energy and epoch-making antics of *Magic Trip*, which arrives well-outfitted in much invaluable, real-deal-y footage and audio of Kesey, driver Neal Cassady, and the proto-Merry Pranksters, shot during their 1964 trip from La Honda to the World's Fair in NYC, off, on, and hovering 10 miles above the paint-strewn school bus named Further. Already viewed through the lens of Tom Wolfe's *The Electric Kool-Aid Acid Test*, the trip unfolds in all its truly weird, silly, LSD-laden, improvised, awkward, flailing, freeing glory, as the filmmakers gracefully side-step the audio sync problems that drove Kesey to give up on assembling the film himself. Instead Ellwood and Gibney contextualize the hijinks with voice-over interviews from Pranksters prepped to look back on the journey's consciousness-expanding trips, both good and bad, and imaginatively animate memorable asides, including a tape recording of Kesey's first LSD experiments as a Stanford student. "What long, strange trip," indeed — and this affectionate document viscerally, wonderfully conveys why it changed lives as well. (1:47) Embarcadero. (Chun)

▶ **Pianomania** You think your job is detail-oriented, your bosses fussy? Walk a mile in the shoes of Stefan Knupfer, a Steinway technician — i.e. "piano tuner" — who must attend every minute aspect of each instrument's inner workings, surrounding physical spaces, and their temperature fluctuations, idiosyncratically demanding players, etc. when preparing for either a live performance or studio session. "When I see the kind of life pianists have, I am very happy I can get off the stage when the public comes," Knupfer explains. Nonetheless, he's so dedicated to his job he has regular nightmares about strings breaking. His good-humored expertise and ingenuity make for engaging company on a multi-city itinerary, during which we meet a roll call of world-class virtuosos. Following this affable, unflappable protagonist over a year's course, with an important Bach recording project at its end, this beautifully assembled documentary (a rare one these days shot on 35mm) by Lilian Franck and Robert Cibis should fascinate even those not especially attuned to classical music. (1:33) Opera Plaza. (Harvey)

Rise of the Planet of the Apes Fun fact: according to this origin story starring James Franco, the

CONTINUES ON PAGE 42 »

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FILM LISTINGS

OPENING
CONT>>

first supersmart apes were bred right here in San Francisco. (1:50)
Sarah's Key Kristen Scott Thomas stars as a journalist in France who becomes deeply involved in a story she's researching about the Jewish family forced by Nazis to vacate the home she now lives in. (1:42) Embarcadero.

ONGOING

Another Earth After serving a prison sentence for a youthful drunk-driving incident that killed two passengers in another car, Rhoda (Brit Marling) emerges no longer a blithe party girl but a haunted loner who prefers working as a high school janitor. Obsessed by her crime, she starts spying on the man it had left widowed and childless, a onetime composer (William Mapother) who like her has retreated into a solitary shell of depression. She finds a way to integrate herself (without revealing her identity) into his thread-

bare current existence, the two of them bonding over fascination with a newly discovered planet that appears the exact duplicate of Earth — complete with the possibility of our doubles living a parallel existence there. You can take Mike Cahill's modestly scaled U.S. indie feature (cowritten with actor Marling) as a familiar drama about grief and repentance with a novel gloss of sci-fi, or as a sci-fi story with unusual attention to character emotions and almost no need of fantasy FX. Either way, it's earnest, well-acted and interesting if not quite memorable; as has been noted elsewhere, the material could have fit just as effectively into a half-hour Twilight Zone episode. (1:32) Embarcadero, Sundance Kabuki. (Harvey)

Attack the Block The Goonies go to a South London projects, with more gore, guts, and gumption? With good reason, writer, director, and Edgar Wright/Simon Pegg cohort Joe Cornish's own project, Attack the Block, has been getting raves at fests for its effortless, energetic originality, discernible through its thick, glottal stop-chomping, Jafaican-draped local brogue. The question posed, ever so entertainingly: what happens when you pit the toughest kids on the

block against a ferocious pack of outer-space critters — not quite out to serve man but rather sever him limb from limb? We start out seeing this gang of at-risk, risk-taking youth through the peepers of a vulnerable female mugging victim and neighbor, Sam (Jodie Whittaker)—they seem as scary as any alien invader and she wants to bring down the full force of the law on them. But the pack, led by Moses (John Boyega, who characteristically scowls like a young 50 Cent), has more pressing matters at hand: a mysterious creature has come crashing down from out of the sky, and naturally, being nasty terrors, they kill it, bringing down a intergalactic shit storm of trouble. Their favorite refuge: the top-floor weed room overseen by Ron (Pegg sidekick Nick Frost), where they attempt to suss out why they've become the prime prey for wolfish aliens out for blood. Throw in chills, bike chases, a resourceful use of elevators and dumpsters, and an epic, eerie dubstep theme by Basement Jaxx, and you have a very fun horror-thriller that declines to preach but manages to bring home a message reminiscent of Night of the Living Dead (1968). Consider this a whole-hearted, double-fisted antidote to the fearful vigilantism of films like 2009's Harry Brown. (1:28) Metreon. (Chun)

Beginners (1:44) Elmwood, Lumiere.

Bride Flight (2:10) Opera Plaza.

Buck (1:28) Opera Plaza.

Cameraman: The Life and Work of Jack Cardiff (1:30) Balboa, Smith Rafael.

Captain America: The First Avenger (2:09) Cerrito, Empire, 1000 Van Ness, SF Center, Sundance Kabuki.

Cars 2 (1:52) SF Center.

Cowboys and Aliens Here 'tis in a nutshell: the movie's called Cowboys and Aliens — and that's exactly, entirely what you'll get. Director Jon Favreau may never best 2008's Iron Man (actor Jon Favreau will prob never top 1996's Swingers, but that's a debate for another time), but that doesn't mean he won't have a good time trying. Cowboys is a genre mash-up in the most literal sense; as the title suggests, it pits Wild West gunslingers (Harrison Ford as a crabby cattleman, Daniel Craig as an amnesiac outlaw) against gold-seeking space invaders who also delight in kidnapping and torturing humans. As stupidly entertaining as it is, this is a textbook example of a pretty OK movie that could have been so much better ... if only. If only the alien characters had a little bit more District 9-style personality. If only the story had a shred of suspense — look ye not here for "spooky" and "mysterious;" this shit is 100 percent full-on explosions. If only Craig's comically fine-tooled physique didn't outshine his wooden acting. And so forth. (1:58) Balboa, 1000 Van Ness, SF Center. (Eddy)

Crazy, Stupid, Love Keep the poster's allusion to 1967's The Graduate to one side: there aren't many revelations about midlife crises in this cleverly penned yet strangely flat ensemble rom-com, awkwardly pitched at almost every demographic at the cineplex. There's the middle-aged romance that's withered at the vine: nice but boring family man Cal (Steve Carell) finds himself at a hopeless loss when wife and onetime teenage sweetheart Emily (Julianne Moore) tells him she wants a divorce and she's slept with a coworker (Kevin Bacon). He ends up waxing pathetic at a slick nightclub where he catches the eye of the well-dressed, spray-tanned smoothie Jacob (Ryan Gosling), who appears to have taken his ladies man stance from the Clooney playbook. It's manly makeover time: GQ meets Pretty Woman (1990)! Cut to Cal and Emily's babysitter Jessica (Analeigh Tipton), who is crushing out on Cal, while the separated couple's tween Robbie (Jonah Bobo) hankers for Jessica. Somehow Josh Groban worms his way into the mix as the dullard suitor of Hannah (Emma Stone) in a hanging chad of a storyline that must somehow be resolved in this mad, mad, mad, mad — actually, the problem with Crazy Stupid Love is that it isn't really that mad or crazy. It tries far too hard to please everybody in the theater to its detriment, reminding the viewer of a tidy, episodic TV series (albeit a quality effort) like Modern Family more than an actual film. Likewise I yearned for a way to fast-forward through the too-cute Jessica-Robbie scenes in order to get back to the sleazy-smart, punchy complexity of Gosling, playing adeptly off both Carell and Stone. (1:58) 1000 Van Ness, SF Center, Sundance Kabuki. (Chun)

Friends With Benefits (1:44) 1000 Van Ness, Sundance Kabuki.

Harry Potter and the Deathly Hallows Part 2 (2:10) Cerrito, Empire, 1000 Van Ness, Sundance Kabuki.

CONTINUES ON PAGE 44 >>

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OPENS REGULAR LOCAL ENGAGEMENTS ON AUGUST 11

ONGOING
CONT>>

Horrible Bosses (1:33) Elmwood, 1000 Van Ness, Sundance Kabuki.

Life, Above All (1:46) Sundance Kabuki.

Life in a Day (1:30) Balboa.

Midnight in Paris (1:34) Embarcadero, 1000 Van Ness, Sundance Kabuki.

The Names of Love Arthur (Jacques Gamblin) is a 40-ish scientist being interviewed about the threat of a bird flu epidemic when his radio broadcast is interrupted by 20-something Baya (Sara Forestier), who denounces him on-air as a “fascist” for frightening the public. But then, Baya tends to use that label rather indiscriminately, applying it to anyone who might conceivably have views to the right of the dial — and Arthur is in fact a solid liberal, which means she can bed him for love. As opposed to the many, many other men she beds as a self-described “political whore,” seeking out conservative types in order to seduce them and hopefully induce an ideological shift by whispering sweet nothings (“Not all Arabs are thieves,” etc.) as they orgasm. Raised by parents whose emotions are so tightly wound his mother won’t acknowledge her parents were Jews killed at Auschwitz, Arthur has a hard time adjusting to a relationship with a lover who is faithful emotionally but sees promiscuity as her propagandic gift to the world. Meanwhile Baya’s largely Algerian family treats garrulous political argument as the very air they breathe. This odd-couple story written by Baya Kasmí and director Michel Leclerc deals with serious issues in both humorous and respectful fashion, making for one of the more novel, delightful and depthed French romantic comedies in a long time. Added plus: lots of antic gratuitous nudity. (1:42) Clay, Smith Rafael. (Harvey)

NEDs (2:03) Balboa.

Page One: Inside the New York Times (1:28) Opera Plaza.

The Smurfs in 3D (1:43) 1000 Van Ness.

Tabloid Taking a break from loftier subjects, Errol Morris’ latest documentary simply finds a whopper of a story and lets the principal participant tell her side of it — one we gradually realize may be very far from the real truth. In 1978 former Miss Wyoming Joyce McKinney flew to England, where the Mormon boy she’d grown infatuated with had been posted for missionary work by his church. What ensued became a U.K. tabloid sensation, as the glamorous, not at all publicity-shy Yankee attracted accusations of kidnapping, imprisonment, attempted rape and more. Her victim of love, one Kirk Anderson, is not heard from here — presumably he’s been trying to live down an embarrassing life chapter ever since. But we do hear from others who shed considerable light on the now middle-aged McKinney’s continued protestations that it was all just one big misunderstanding. Most importantly, we hear from the lady herself — and she is colorful, unflappable, unapologetic, and quite possibly stone-cold nuts. (1:28) Lumiere. (Harvey)

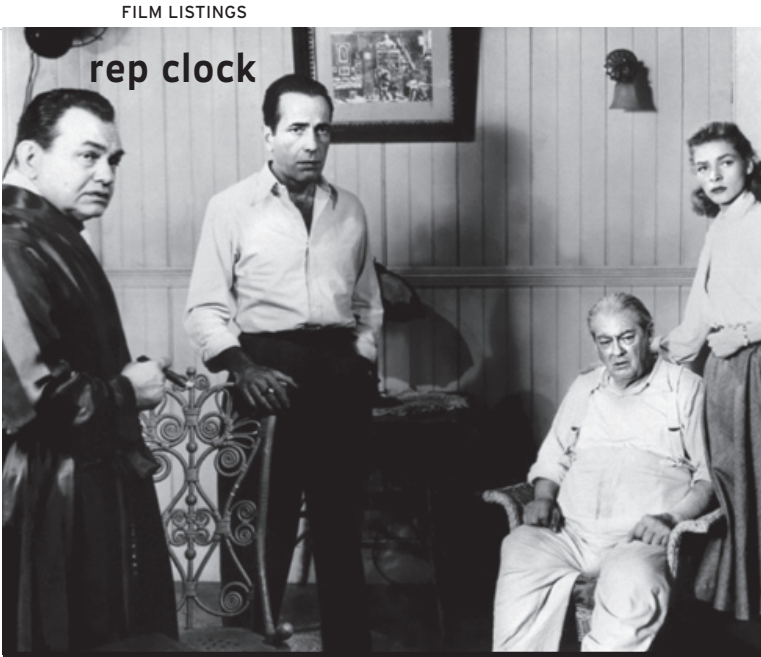
Transformers: Dark of the Moon (2:34) 1000 Van Ness.

The Tree of Life (2:18) Empire, Lumiere.

The Trip (1:52) Bridge.

Winnie the Pooh (1:09) Elmwood, 1000 Van Ness.

World on a Wire (3:32) Roxie. **SFBG**



Key Largo (1948) plays the Castro’s tribute to composer Max Steiner Wed/3.

Schedules are for Wed/3–Tues/9 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

BALBOA 3620 Balboa, SF; www.balboamovies.com. \$7.50-20. **Cameraman: The Life and Work of Jack Cardiff** (McCall, 2010), Wed, 2; Thurs, 4:30, 7. “From Britain with Love:” **In Our Name** (Welsh, 2010), Wed, 4:30; **Africa United** (Gardner-Paterson, 2010), Wed, 7; **Third Star** (Dalton, 2010), Wed, 9; **A Boy Called Dad** (Percival, 2009), Thurs, 2; **Neds** (Mullan, 2010), Thurs, 9.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-13. “Legendary Composer Max Steiner (1888-1971):” •**The Big Sleep** (Hawks, 1946), Wed, 2:50, 7, and **Key Largo** (Huston, 1948), Wed, 4:55, 9:05; •**King Kong** (Cooper and Schoedsack, 1933), Thurs, 2:40, 7, and **The Searchers** (Ford, 1956), Thurs, 4:35, 9. “Midnites for Maniacs: Dance Till the Cows Come Home Triple Feature:” **Flashdance** (Lyne, 1983), Fri, 7:30; **Dirty Dancing** (Ardolino, 1987), Fri, 9:30; **The Apple** (Golan, 1979), Fri, 11:45. **Moulin Rouge!** (Luhrmann, 2001), Sat, 2, 4:30, 7, 9:30.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$10.25. **The Names of Love** (Leclerc, 2010), call for dates and times. **Cameraman: The Life and Work of Jack Cardiff** (McCall, 2010), Wed-Thurs, 7. **Crime After Crime** (Potash, 2011), Aug 5-11, call for times.

“**FILM NIGHT IN THE PARK**” This week: Creek Park, 451 Sir Francis Drake, San Anselmo; (415) 272-2756, www.filmnight.org. Donations accepted. **Gasland** (Fox, 2010), Fri, 8; **Toy**

Story 3 (Unkrich, 2010), Sat, 8.

JACK LONDON SQUARE 66 Franklin, Oakl; www.jacklondonsquare.com. Free. “Waterfront Flicks:” **Ratatouille** (Bird and Pinkava, 2007), Thurs, sunset.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. “John Musker on the Art of Animation:” “The Animator’s Art: Lecture and Clips,” Wed, 6:30; **The Princess and the Frog** (Musker and Clements, 2009), Thurs, 6:30; **Pinocchio** (Ferguson, Hee, Jackson, Kinney, Luske, Roberts, and Sharpsteen, 1940), Sun, 3. “Hands Up: Essential Skolimowski:” **Four Nights With Anna** (2008), Fri, 7 and Sun, 5; **King Queen Knave** (1972), Fri, 8:50. “Japanese Divas:” **Equinox Flower** (Ozu, 1958), Sat, 6:30. “Bernardo Bertolucci: In Search of Mystery:” **Besieged** (1998), Sat, 8:55.

PARAMOUNT 2025 Broadway, Oakl; 1-800-745-3000, www.ticketmaster.com. \$5. **Back to the Future** (Zemeckis, 1985), Fri, 8.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **World on a Wire** (Fassbinder, 1973), Wed-Thurs, 7. **Crime After Crime** (Potash, 2010), Aug 5-11, 7, 9 (also Sat-Sun, 3, 5).

2969 MISSION 2969 Mission, SF; (415) 821-6545, www.answersf.org. \$5-10 (no one turned away for lack of funds). **The End of Poverty?** (Diaz, 2009), Thurs, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. “Smut Capital of America: San Francisco’s Sex Cinema Revolution:” “Hard Shorts,” introduced by pre-1986 American hardcore cinema expert Joe Rubin, Thurs, 7:30; **The Meatrack** (Stockton, 1968), Fri, 7:30. **SFBG**

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first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

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Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF.

(650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack



Dominic Cooper has a dual role (as Saddam Hussein's son Uday, and Uday's body double) in the Iraq-circa-1987-set *The Devil's Double*, out Fri/5. | PHOTO BY SOFIE VAN MIEGHEM

London Square, Oakl. (510) 433-1320.

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Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

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IN THEATERS AUGUST 12

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IN THEATERS FRIDAY, AUGUST 12

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> legal notices

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT The registrant listed below have abandoned the use of the fictitious business name **Stunner of the Month**, 912 Cole St #324 San Francisco, CA 94117. The fictitious business name was filed in the County of San Francisco under File# 0320040 on: 5/19/2009. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Todd William Smith 827 Shrader St San Francisco, CA 94117. This business was conducted by an individual. Signed Todd W Smith. Dated: 7/11/11. Jeanette Yu, Deputy County Clerk. **#113408. July 20, 27, August 3 and 10, 2011**

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT The registrant listed below have abandoned the use of the fictitious business name **Daly's Dive Bar & Grill, Buck Tavern**, 1655 Market St San Francisco, CA 94103. The fictitious business name was filed in the County of San Francisco under File# 0332559 on: 1/10/11. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): 1655 Market Street Inc CA 1346 Stevenson St B-301 San Francisco, CA 94103. This business was conducted by a corporation. Signed Christopher Daly. Dated: 7/12/11, Jeanette Yu, Deputy County Clerk. **#113423. August 3, 10, 17 and 24, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0336453-00 The following person is doing business as **Green City Store**, 1029 Geneva Ave San Francisco, CA 94112. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Gia Grant. This statement was filed by Jennifer Wong on June 24, 2011. **#113402. July 13, 20, 27 and August 3, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0336467-00 The following person is doing business as **Fluid Form Bodyworks**, @ E.H.S. Pilates 1452 Valencia St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/24/2011. Signed Kristina Carrara. This statement was filed by Jennifer Wong on June 24, 2011. **#113409. July 20, 27, August 3 and 10, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0336673-00 The following person is doing business as **Meatball Jösie**, 267 Allison St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/1/2011. Signed Christine Blunck. This statement was filed by Melissa Ortiz on July 5, 2011. **#113403. July 13, 20, 27 and August 3, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0336681-00 The following person is doing business as **Tonight Restaurant**, 733 Taraval St San Francisco, CA 94116. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 7/4/11. Signed In Hwan Ho. This statement was filed by Jennifer Wong on July 5, 2011. **#113393. July 13, 20, 27 and August 3, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0336845-00 The following person is doing business as **The Buck**, 1655 Market St San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Christopher Daly. This statement was filed by Jeanette Yu on July 12, 2011. **#113424. August 3, 10, 17 and 24, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0336925-00 The following person is doing business as **SF Dental**, 800 Santiago St Ste B San Francisco, CA 94116. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 7/15/2011. Signed Aron Kivel. This statement was filed by Jennifer Wong on July 15, 2011. **#113416. July 27, August 3, 10 and 17, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0336949-00 The following person is doing business as **Linda's Deli and Liquor**, 1026 Taraval St San Francisco, CA 94116. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 7/15/2011. Signed Linda Senocak. This statement was filed by Marielyne L. Argente on July 15, 2011. **#113415. July 27, August 3, 10 and 17, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0336963-00 The following person is doing business as **City Dogs**, 177 Brannan St San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 7/1/2011. Signed Bernadette Machado. This statement was filed by Jennifer Wong on July 18, 2011. **#113422. August 3, 10, 17 and 24, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337164-00 The following person is doing business as **Dulcinea Bakeshop**, 1356 45th Ave San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/2011. Signed PeiYee Woo. This statement was filed by Magdalena Zevallos on July 27, 2011. **#113423. August 3, 10, 17 and 24, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337177-00 The following person is doing business as **1. Nakamura Graphics, 2. Hako Productions**, 1000 Sansome St Ste B3 San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/1997. Signed Catherine Nakamura. This statement was filed by Jennifer Wong on July 27, 2011. **#113421. August 3, 10, 17 and 24, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337227-00 The following person is doing business as **Spiegelman Life Sciences**, 1459 18th St PMB 309 San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/11. Signed Laura O. Spiegelman. This statement was filed by Melissa Ortiz on July 29, 2011. **#113425. August 3, 10, 17 and 24, 2011**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **July 21, 2011**. To Whom It May Concern: The name of the applicant is: **Osaka Eiko Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1581 Webster St Ste 100 San Francisco, CA 94115-3638. Type of License Applied for: **41 — ON-SALE BEER AND WINE — EATING PLACE. Publication dates: August 3, 2011 L#113417**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **July 22, 2011**. To Whom It May Concern: The name of the applicant is: **Davic Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 4049 18th St San Francisco, CA 94114-2501. Type of License Applied for: **48 — ON-SALE GENERAL PUBLIC PREMISES. Publication dates: August 3, 2011 L#113418**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **July 18, 2011**. To Whom It May Concern: The name of the applicant is: **Fish Six Restaurant Corp.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 345 Spear St Ste 125 San Francisco, CA 94105-1688. Type of License Applied for: **41 — ON-SALE BEER AND WINE — EATING PLACE. Publication dates: July 27, August 3 and 10, 2011 L#113412**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Fish Six Restaurant Corp.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 115 New Montgomery St San Francisco, CA 94105-3612. Type of License Applied for: **41 — ON-SALE BEER AND WINE — EATING PLACE. Publication dates: July 27, August 3 and 10, 2011 L#113413**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **July 19, 2011**. To Whom It May Concern: The name of the applicant is: **Fish Six Restaurant Corp.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Embarcadero Ctr SP R1113 San Francisco, CA 94111-3628. Type of License Applied for: **41 — ON-SALE BEER AND WINE — EATING PLACE. Publication dates: July 27, August 3 and 10, 2011 L#113414**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **July 15, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 88 Hardie Pl San Francisco, CA 94108-4501. Type of License Applied for: **41 — ON-SALE BEER AND WINE — EATING PLACE. Publication dates: August 3, 10 and 17, 2011 L#113426**

ORDER FOR PUBLICATION OF SUMMONS. CASE NUMBER **FMS-11-386191** Petitioner: Li Ying Deng Respondent: Ming An Pan Upon reading and filing the evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Li Ying Deng, and it satisfactorily appearing therefrom that the Respondent Ming An Pan, cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the Petitioner, therein and against the Respondent, and that the said Respondent Ming An Pan, is a necessary and proper party to the action.

NOW, on motion of Li Ying Deng Pro Per or Attorney (s) for the, Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in Bay Guardian a newspaper of general circulation published at San Francisco, California, hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or petition in this action be forthwith deposited in the United States Post Office, postpaid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication. On the fourth week of publication, 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Endorsed FILED San Francisco County Superior Court on July 26, 2011 by Frances Yakota, Clerk, signed by Patrick J. Mahoney, Judge of the Superior Court. **#113420. August 3, 10, 17 and 24, 2011**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547912. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Shawn Evelyn Sawyer for change of name. TO ALL INTERESTED PERSONS: Petitioner **Shawn Evelyn Sawyer** filed a petition with this court for a decree changing names as follows: Present Name: Shawn Evelyn Sawyer. Proposed Name: **Shawwna Sawyer**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 27, 2011. Time: 9:00 AM room — 514. Signed by Ellen Chaitin, Presiding Judge on July 19, 2011. Endorsed Filed San Francisco County Superior Court on July 19, 2011 by Param Natt, Deputy Clerk. **Publication dates: August 3, 10, 17 and 24, 2011. L#113419**

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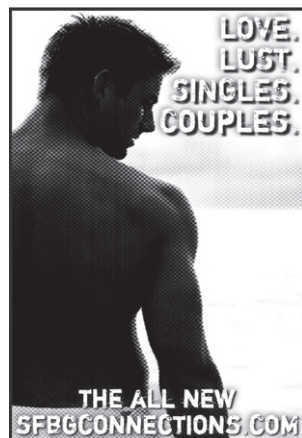
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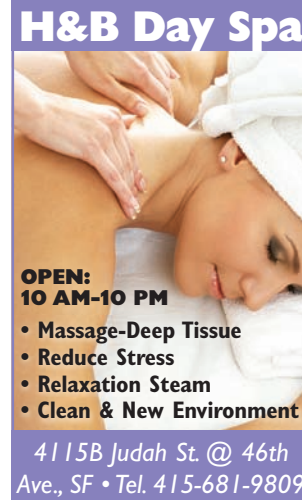


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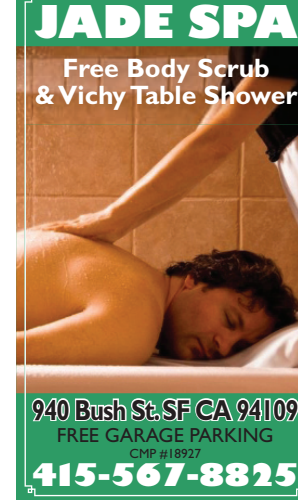
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AUGUST 3-9, 2011

Mercury goes retrograde on the 3rd, so make sure to communicate clearly!

ARIES

March 21-April 19

You need a minute to be alone, but people and their needs are clamoring for your attentions. Your relationships are challenging you to be emotionally possessed and mentally clear. Rise to it, Aries! Just beware that you need to make some space for yourself before you jump in the ring.

TAURUS

April 20-May 20

If you don't know the answers that's OK. Take on your ambiguities as a challenge to look deeper into yourself and your situation. There is no right or wrong path right now, just different choices that will yield different outcomes. Focus on the options that provide the most peace, Taurus.

GEMINI

May 21-June 21

Don't allow vanity or your foolish pride to entice you onto a path that will lead you nowhere good. Make choices that are sustainable and satisfying, even if that means letting go of something or someone you've been very identified with. Don't box yourself in a corner, Twin Star.

CANCER

June 22-July 22

Sometimes you've just gotta say "no." This week requires you to look at your needs and limits closely so that you can make choices that support you. Unplug your computer, turn off your phone, and take a chill pill. After a minute of repose you'll be able to cope with what's stressing you.

LEO

July 23-Aug. 22

You are almost at the end of a major cycle of development and the best thing you can do is slow it down, Leo. Make some time this week to take stock of where you're at, how you got here, and what you really want next. From there, planning your next steps will be easy as pie.

VIRGO

Aug. 23-Sept. 22

There's nothing better than being able to see the potential inherent in a situation. The clearer you are about your vision, the closer you are to giving it form this week. Take this Mercury retrograde as your chance to clarify what you think before you share it with the world.

LIBRA

Sept. 23-Oct. 22

Things aren't quite where you'd like them to be, and that's not great. But then, things aren't quite *bad* either. Focus on fortifying yourself this week so that you can turn yourself around. Feel fresh and open to goodness instead of dreading things that might not actually suck, Libra.

SCORPIO

Oct. 23-Nov. 21

Get in touch with your emotions, Scorpio. Not your powerful emotional *reactions*, but the feelings underneath that stuff. Look beyond what is or isn't fair — you have the right to feel whatever you feel, pal. Focus on the needs and wants of your heart without defensiveness this week.

SAGITTARIUS

Nov. 22-Dec. 21

Don't allow roadblocks to give you bad vibes, Sag! Frustrations this week are meant to challenge you to invigorate your life, not abandon it. Take on disputes with a positive attitude and remember that you're more likely to catch flies with honey than vinegar, pal.

CAPRICORN

Dec. 22-Jan. 19

Stop focusing on what other people think, and where you believe their judgments lie. You are moving through huge emotional terrain and it's important to avoid being approval-seeking as you do. You've got this thing covered, Cap, trust in yourself as you change your life.

AQUARIUS

Jan. 20-Feb. 18

Fearful expectations can become self-fulfilling prophecies if you're not careful. Allow room for sensible consideration of your needs, but draw the line at needlessly worrying. Strive for balance between practicality and a trust that everything happens for a reason, and in it's own time.

PISCES

Feb. 19-March 20

Relationships can be so complicated and hard, but they provide stellar opportunities to see our own crap more clearly. Let the problems in your intimate life show you where you need to grow this week, Pisces. Don't succumb to guilt or depression — just deal with what's in front of you. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 16 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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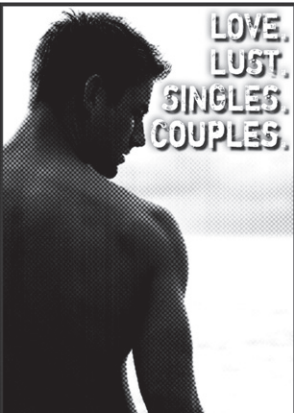
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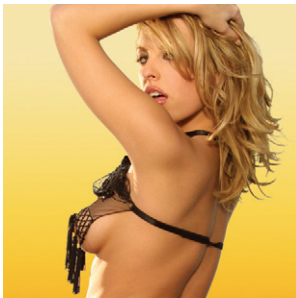
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